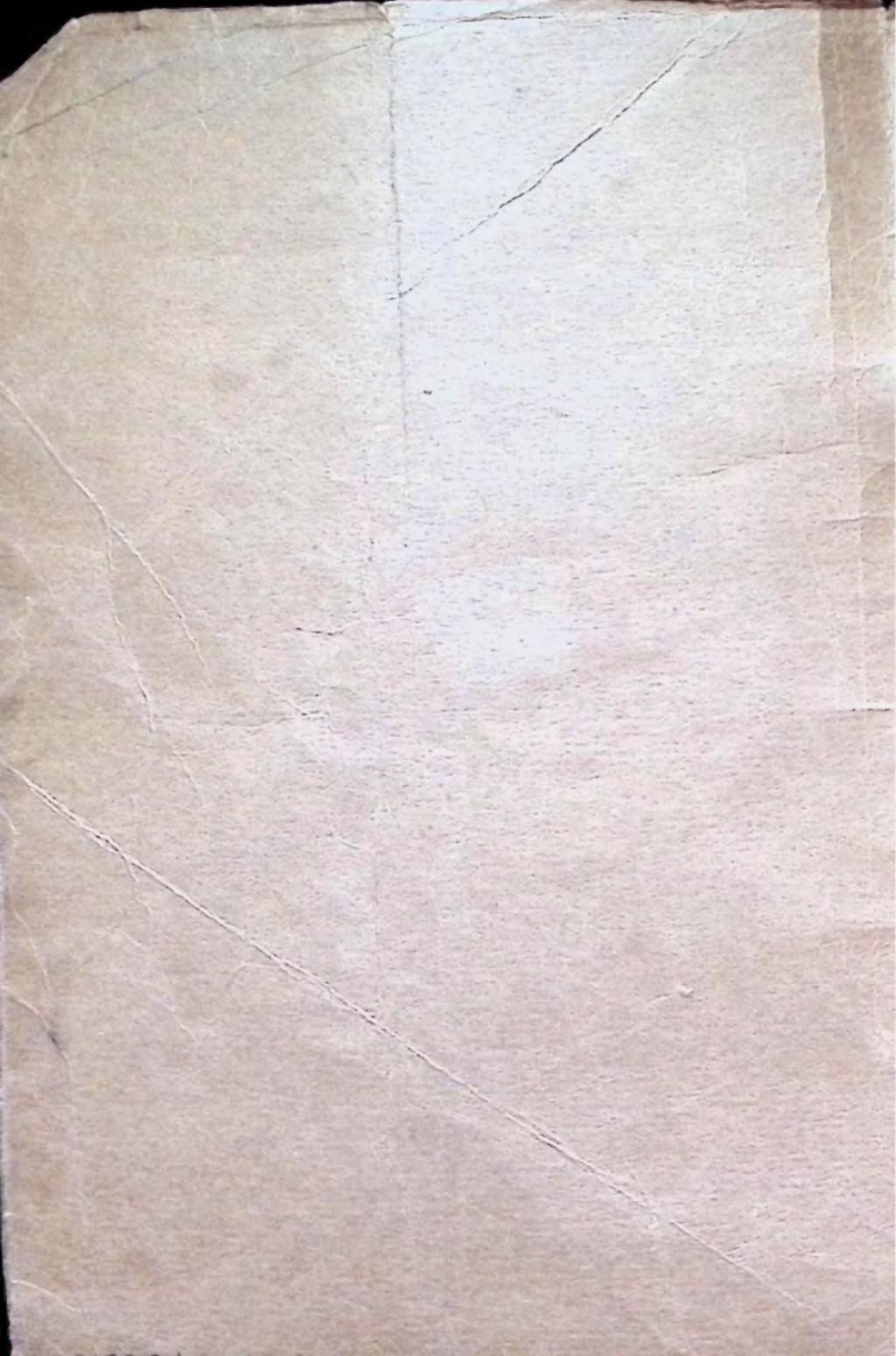


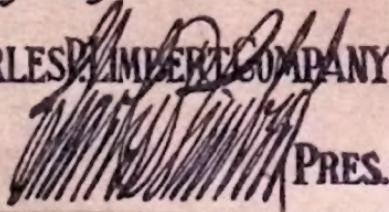
LUMBERTS  
ARTS CRAFTS  
FURNITURE  
MADE IN  
GRAND RAPIDS  
AND HOLLAND



WIMBERTS  
HIGHLAND  
DUTCH  
ARTS AND  
GRAFTS  
FURNITURE



All Cabinet Work from LIMBERT'S Arts and Crafts Workshop has Our Trade Mark branded into the Wood. This is a Means of Identification, a Guarantee of Excellency and the Acknowledgment We and Our Associates make that LIMBERT'S Holland Dutch Arts and Crafts Furniture will give Absolute Satisfaction, and that We stand Ready to Exchange or make Good any Piece that is Defective in any Way:

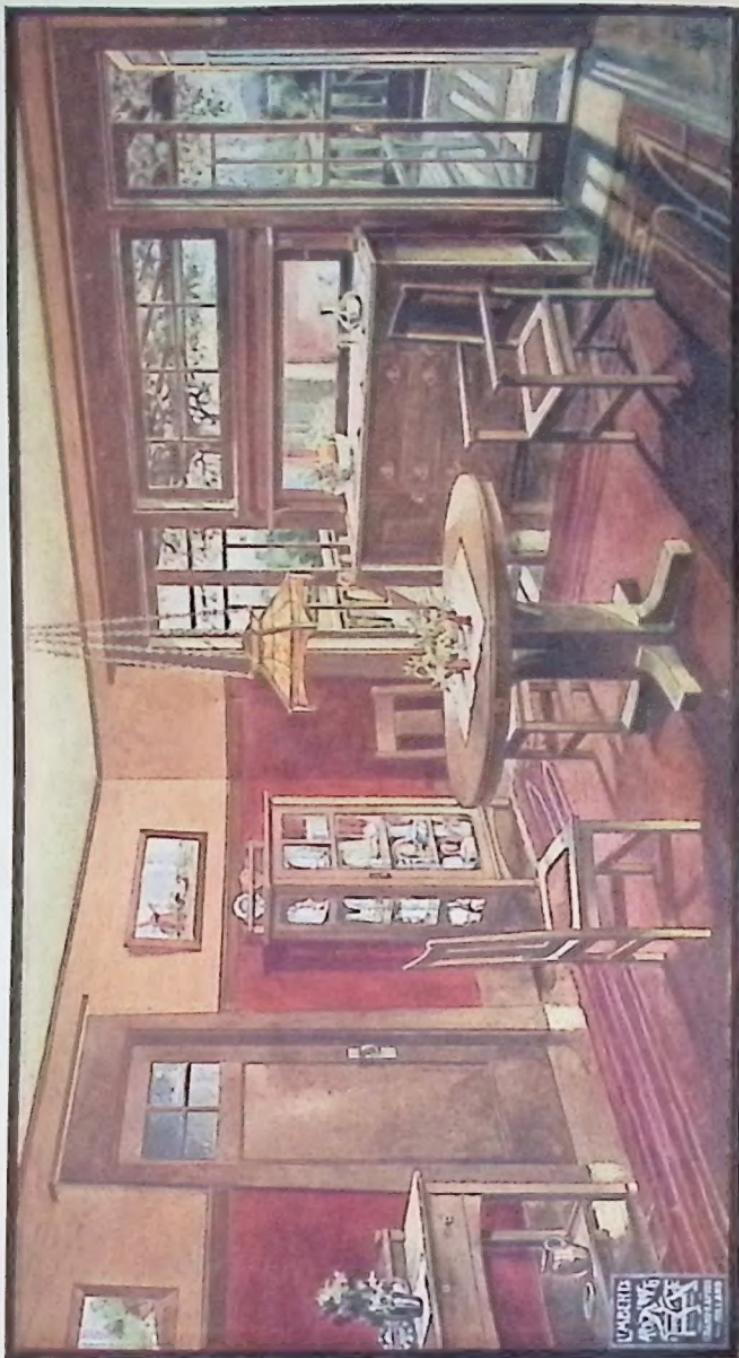
CHARLES P. LIMBERT COMPANY  
  
PRES.

# Charles P. Limbert Company



Grand Rapids  
& Holland, Mich.

*Booklet No 114*



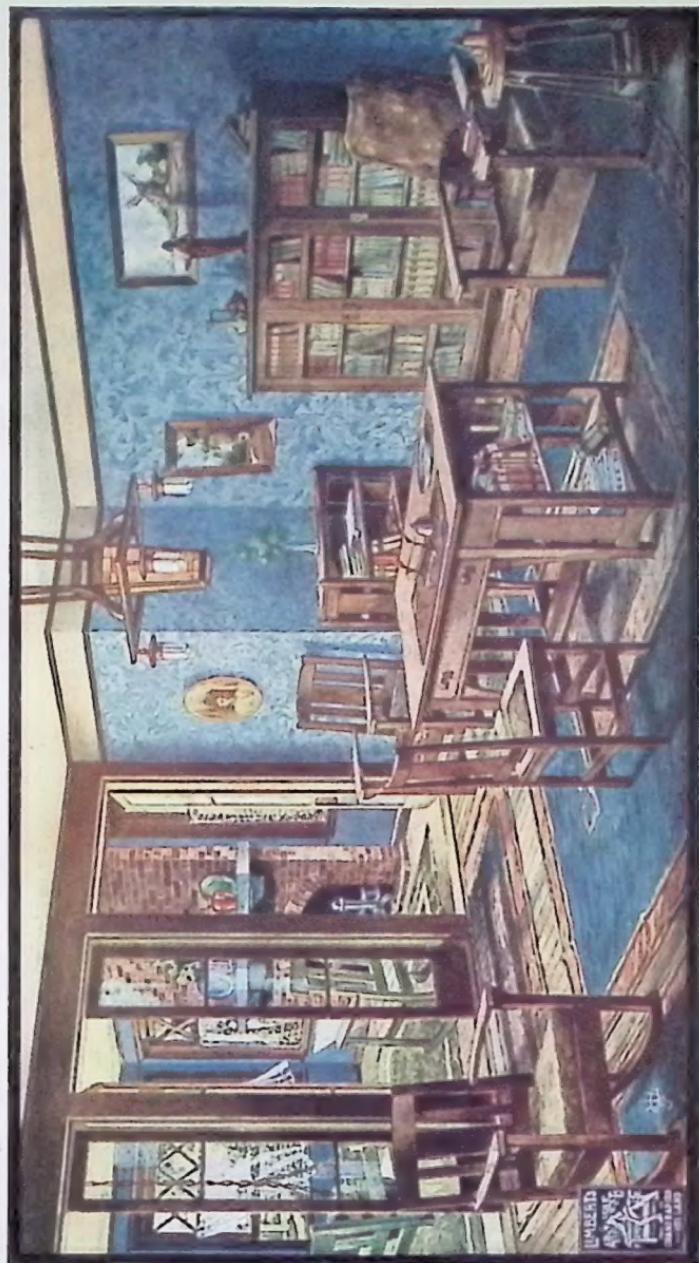
A Dining Room in Limbert's Holland Dutch Arts and Crafts



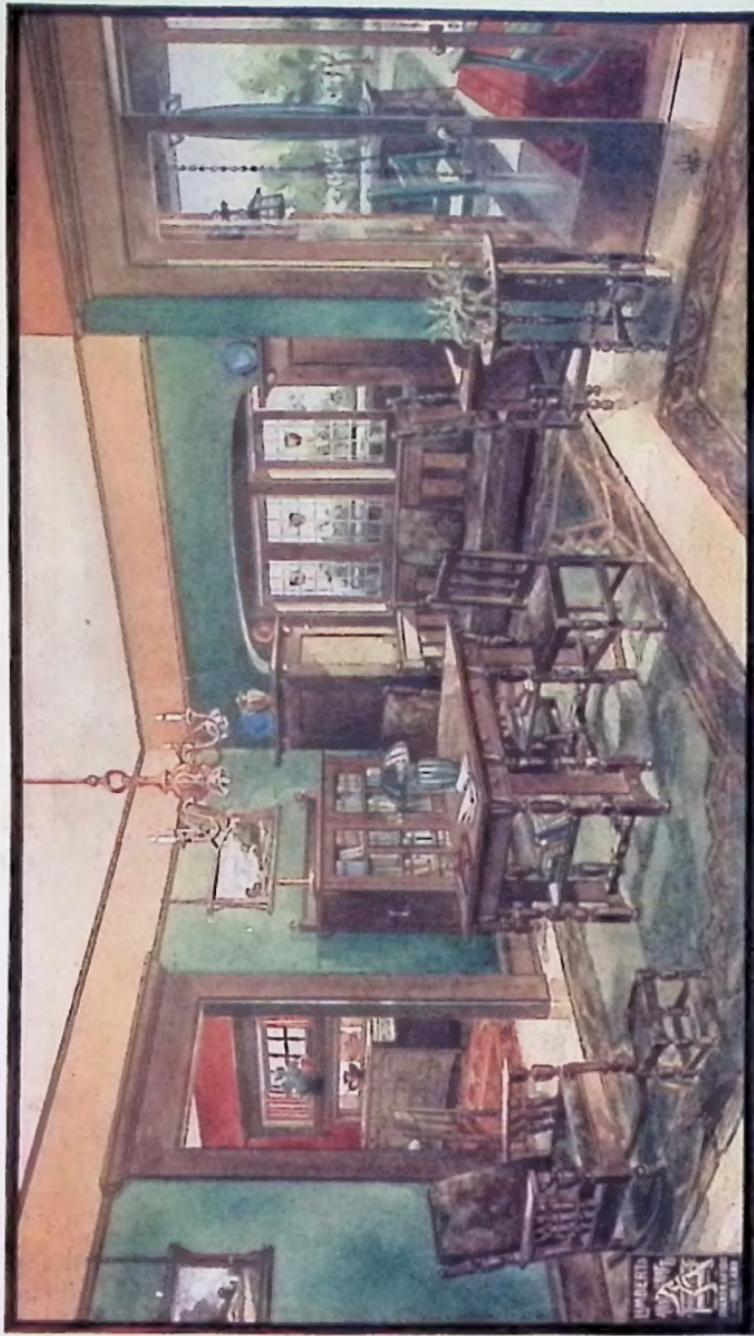
A Library in Limbert's Holland Dutch Arts and Crafts



A. J. H. 1900. In Linberth's Holland Dutch Arts and Crafts



A Library in Limbert's Holland Dutch Arts and Crafts



A Library in Limbert's Holland Dutch Arts and Crafts "Flanders"



State Drama Arts and Crafts "Flanders"

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A Dining Room in Limbert's Holland Dutch Arts and Crafts "Flanders"



# LIMBERT'S

## Holland-Dutch Arts & Crafts



ROM the time when the building of furniture first developed into an art, the ideas and moods of individual designers have been embodied in their productions. When their plans and patterns were the results of whims and eccentricities, and not based upon a true consideration of prevailing utilities, their productions have not established themselves permanently. It is only when a designer or artist fits the artistic sense or ideals of beauty of his time to the actual uses of his day that his ideas live and become permanently established as artistic types. True art expressed in its simplest formula is merely use made beautiful; therefore, when art degenerates and ornamentation predominates over utility, such decadence in taste usually results in a revulsion to strict simplicity.

When artists have been brave enough to depart from the use of ornamentation and to direct their abilities toward the building of furniture that would, first of all, exactly and capably fill the use for which it was intended, and, secondly, endure beyond the brief span of the present, their work has always met with success.

During the present era, there has been a gradual movement aiming at the modification and adaptation of the Holland Dutch Arts and Crafts furniture, built between the 15th and 17th centuries, which embodied plainness and solidity, and yet combined with this a beauty peculiar to its mode of construction.

## Holland Dutch Influence

By reviewing the history of furniture from about the latter part of the 15th century onward to the present day, one can readily observe the relationship between and easily trace back, step by step, many of the modern types of furniture known to the people as Arts and Crafts, William and Mary, Old English, Tudor, Flanders, Mission, Craftsman, etc., to the original manufacturers in the Netherlands.

For a brief general outline of the history dealing with antique furniture, it would be well to start at a point and in a country familiar to almost everyone.

In England, the classification of old furniture may be dealt with under the three following divisions: Tudor, Stuart and Georgian ages. As may be observed, the names of the ruling monarchs have been applied to furniture belonging to the time of their reign; for example, we speak of early Victorian chairs, Cromwellian tables, Queen Anne chairs, or Louis XVI commodes, and all have an especial meaning as referring to the styles prevalent when those sovereigns reigned. The formation of a definite English character in the entire three periods must, however, be examined in conjunction with the prevailing styles of foreign furniture to show what influences were at work.

Holbein and Rubens, the great masters, came to England during the reign of Henry VIII, and their influence over the Tudor art was very pronounced. The arts of the Flemish and Dutch craftsmen, which were very closely allied, also found sympathetic reception in England, and the harmonious blending of the designs of the Italian Renaissance with those of the Flemish school resulted in the growth of the characteristic English style known as Tudor.

According to the history of the times, the interests of the English and those of the Hollanders were inextricably interwoven, and there was a constant stream of the manufacturers as well as artisans of the Netherlands pouring into England, which accounts for the vast improvements in their architecture, furniture and general manufactures. The English supplied much of the raw material upon which the people of the Low Countries depended for subsistence. The inhabitants of the Netherlands and England were on terms of intimate acquaintance, socially as well as industrially, all through the Reformation and Elizabethan days (1558-1603) onward until the close of the Marlborough campaigns, and there is constant evidence all through history of the influence of the Arts and Crafts of the Holland Dutch countries on English importations and manufactures.

Spain, not being a manufacturing nation, depended largely upon the Holland Dutch importations for its fabrics, furniture, plate and other manufactured articles, as well as for books, pictures and works of art, and in consequence, the Spanish missionaries and monks who settled on the western coast of America and established the missions of Mexico and California were familiar with styles of furniture made in the Netherlands, and patterned after them as well as they could with the crude material and inadequate tools they had at hand. From the fact that these crude imitations of the old Dutch designs were found in the Spanish missions originated the term "Mission" as applied to straight line furniture.

The craftsmen who have modeled Limbert's Holland Dutch Arts and Crafts Furniture, have been able to use superior modern facilities in reproducing the classic styles which first took form in the Netherlands, and have, through their artistic temperament and practical experience, followed the highest ideals in the beautification of useful art.

The Flemings excelled all other people in wood-carving. The majority of the great, ponderous, elaborately carved chests, tables, benches and other pieces of the early 16th century were executed by Flemish wood-carvers; in the churches, palaces, public buildings, and even in the homes, exquisite examples of this art could be found. The massiveness and extreme weight of the large chests, credences, tables, etc., soon became burdensome in domestic use, however, and the people then, as now, found such elaborately carved furniture very impractical, and a demand for something lighter and plainer was created.

The first step toward lightness was the introduction of turned work. The turning lathe made the services of the carver more and more unnecessary; turned table and chair legs and simple grooved or moulded connecting rails, usually placed close to the floor, came into vogue. But this type gradually merged into its successor, a style still lighter and plainer and more substantial, the straight lined furniture with broad, plain surfaces, which depended wholly on perfect proportions and beautifully marked woods for its main charm. Different structural devices were given ornamental prominence and added beauty, strength and durability to every piece.

From this delightfully quaint Holland Dutch furniture the more modern movements sprang up, the so-called Secessionistic Schools, under which head the recent "L'Art Nouveau" in France, the "Moderne Kunstrichtung" in Germany, and the Arts and Crafts societies of England and America should be classified.

## The Flourishing Netherlands

While continuous civil wars were raging in England, France and Italy (1340-1400), the Court of Bur-

gundy with its splendor-loving dukes, the enthusiastic and powerful protectors of the arts, gave sure refuge and employment to the able artists, sculptors, goldsmiths and craftsmen who were driven from their native countries. As the generations passed, the cities of the Netherlands became the most magnificent in the world, and enjoyed being, for over a century and a half, the centers not only of the world's manufacturing industries, commerce and wealth, but also the centers of art. Ypres, Flanders, Ghent, Bruges and many other industrial centers swarmed with craftsmen and artists who produced all that was luxurious and beautiful for domestic and foreign comfort and decoration. We find among them such men as Rembrandt, Paul Potter, Franz Hals, Van Dyke, the two Teniers and others just as worthy of mention, men who used their hearts, heads and hands in everything they produced, giving to the world the ideals and conceptions of their master minds and the time-defying results of their craftsmanship. The inhabitants of the Netherlands were at that time the most highly cultivated and most progressive people in Europe. It is no wonder, then, that all the surrounding nations should be influenced by and receive inspirations from the Netherlands.

Summing up the foregoing, we see that all furniture styles, with the exception of those that are purely French, from the beginning of the 16th century down through the Flemish Renaissance (1507), the Elizabethan Renaissance (1558-1603), the Jacobean influence (1603-1649), the times of William and Mary, and Queen Anne, and the Georgian transition, (1689-1820), on even into the best of the modern schools, can be traced and their origin found in or connected with the Netherlands or the work of the Holland Dutch. It is but natural, then, that the best modern developments of furniture of this character should be modeled and

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constructed by descendants of these Holland Dutch artists and craftsmen.

## Holland Dutch Craftsmen

That same careful, patient and persevering spirit possessed by the original Holland Dutch craftsmen is found in the real craftsmen of the present time, especially in those of Holland Dutch descent, and being allowed scope for their individual originality and genius, they have created, in conjunction with our designers, a distinctive style, which has made Limbert's Holland Dutch Arts and Crafts the most charming type in the more recent history of furniture, a type also having the simplicity of true art that insures its continued growth and permanence in public favor.

Do not confuse Limbert's Holland Dutch Arts and Crafts furniture with the many poorly constructed, ill-proportioned and un-craftsmanlike specimens of straight line furniture with which the market is flooded at the present time, and called all manner of names, such as "Craft Style", "Mission", etc., etc., simply because it is devoid of ornamentation. This is not Arts and Crafts furniture. Take the two words, "Arts" and "Crafts", and think of them separately and try to define each. You will see that the expression really means that which is beautiful, truly artistic, and expressive of the highest ideals and purest conceptions of a talented mind combined with the cleverness, ingenuity and mechanical ability of a well trained craftsman.

## Our Beginning

A small guild of Holland Dutch artists and craftsmen was organized in Grand Rapids to produce Arts and Crafts furniture modeled after the styles made by their ancestors in the middle ages, with such changes

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as would make it practical for our modern requirements.

Combining the knowledge gained from long experience and from intensive study of furniture building with an inborn love for their work, they introduced to the modern public, as a result of their labors, a long sought combination in furniture—utility, solidity, comfort and lasting beauty.

This was the first genuine Holland Dutch Arts and Crafts furniture made in America and sold to dealers, and it became known as Limbert's Holland Dutch Arts and Crafts, and the enthusiasm with which it was received satisfied us that we were not mistaken in supposing that this furniture would appeal to the directness and common sense of the American people, especially those of discriminating tastes.

## Our Growth

At the inception of this now celebrated industry, only a few patterns were made, but the merits of this furniture were immediately recognized. It was quaintly artistic, perfectly proportioned and faithfully put together on sound structural lines, and it has steadily grown in public favor year by year. In Limbert's Holland Dutch Arts and Crafts, faithful handicraft was the predominant quality and use and beauty were made one.

## Where it is Made

It was not long before the original manufacturing facilities were outgrown and a new factory erected in Holland, Michigan. This is known as the largest settlement of Holland Dutch in America. It is a village of some twelve thousand people, and is located among the native trees on the banks of Black Lake, a few miles west of Grand Rapids. Black Lake is a picturesque body of water running inland from Lake Michigan,

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surrounded by attractive summer cottages and quaint houses with fertile gardens and well kept lawns dotted with flowers and shrubbery. Two splendid Great Lake passenger steamers from Chicago, as well as deep water freight boats from harbors on the Great Lakes, land daily at the Macatawa and Holland docks. Holland also has excellent railroad facilities, both east and west, north and south. It is connected with Grand Rapids by railroad and by the Grand Rapids & Holland Interurban electric railroad.

## **Temperament & Environment**

The influence of temperament and environment upon all that is artistic has a value that cannot be over-estimated. In literature, Jack London gets his temperament in the Yukon, Kipling in India, and Marion Crawford in Italy. In art, the French transition period would have been nothing, were it not that the artistic David and the brothers Adam of England spent years in the vicinity of Pompeii and Herculaneum to get the Italian temperament which found perpetuity in the Empire style; and to get the Holland Dutch Arts and Crafts temperament and handicraft, Limbert's Arts and Crafts went to Holland. To build successfully Holland Dutch Arts and Crafts, you must be stimulated by the proper temperament and environment.

## **The Material we Use**

In the construction of well made furniture, a most essential consideration is the selection of a good cabinet wood and its proper curing, so that it may withstand varied climatic conditions and modern house-heating methods.

White Oak is conceded to be the best native wood for cabinet work. Its superiority over other woods

has been recognized for centuries—most of the authentic and best preserved examples of antique furniture are made of White Oak. This selected timber is close grained, of fine texture, of uniform color and beautifully figured. It is hard and strong, not easily marred, and takes on a fine, smooth surface under the manipulation of a master craftsman.

Let us make a distinction between the use of "Solid" and "Veneered" stock as applied to furniture.

Many who have purchased fine looking factory made furniture, supposing that it was made of high priced material throughout, have learned to their sorrow after using the furniture for some time, perhaps under not the best conditions, that the beautifully figured surface which attracted them was but a surprisingly thin layer of veneer glued onto a framework of inferior and undesirable wood. A great deal of such furniture, when exposed to dampness or extreme heat, develops a blistered and checked surface—the veneer becomes loose and often peels off. It is then beyond repair without the work of a skilled craftsman and considerable expense. It is not so with our "solid," faithfully built furniture—should it become marred or soiled or require refinishing for any reason this can be done very easily and at small expense.

No one would contend that plated silver ware is as good or wears as well as Sterling—what is true of silverwear can be applied to furniture as well.

We use solid White Oak exclusively in the manufacture of our Holland Dutch Arts and Crafts furniture.

The heavy table tops and tops of cases are as thick all over as they appear to be. We do not glue strips on the edges to make them appear heavier than they really are.

## Preparation of our Timber

The Oak we use, after it has been hewn in the forests and sawn, is piled in our yards so that a free current of air can reach it on all sides. Here it remains for a number of years until it is thoroughly air dried and cured. This natural drying process is in direct contrast with the modern tendency toward the use of green timber whose best qualities have been destroyed by hasty artificial methods of curing. Our process allows the timber to retain its native beauty and strength unimpaired.

## Hand Work and Individuality

Limbert's Holland Dutch Arts and Crafts furniture is essentially the result of hand labor, machinery being used where it can be employed to the advantage of the finished article. Each piece of material is selected with an eye to the part it will form of the finished furniture, and as there is an individuality in the wood as in the completed article, care is taken that every part shall have, as nearly as possible, the same texture and color.

Our cabinet work is the best that can be produced by clever, experienced, pains-taking craftsmen, who have the true Arts and Crafts spirit, and are able to impart an individuality and feeling to their work.

Unlike much modern furniture, Limbert's Holland Dutch Arts and Crafts furniture does not depend for its beauty upon carving or applied ornament, which often merely disguises or hides poor workmanship. Our craftsmen and artists prefer to let their perfect modeling, correct proportions and pleasing outlines, together with the skillful use of plane, saw, chisel and moulding iron, tell their own tale of accurately fitting joints and perfect workmanship, and rely upon the

natural beauty of the materials and the solidity of their constructions to show true art.

One of the most vital concerns of the furniture builder is that of selecting, preparing and applying glue. Glue joints are the source of a great deal of trouble if the proper facilities for making them are not at hand. No matter how high a quality of timber is used or how well the pieces are cut or skillful the craftsmen, if the making of glue joints is not given the proper attention the furniture will not be perfect.

Glue is a product the very nature of which compells the user to exercise the greatest care in its preparation and application. The highest grade glue is made out of the sinews of animals, therefore it is subject to rapid deterioration when once reduced from its solid state. This makes it necessary to prepare it fresh every day.

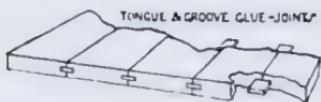
The dry glue is placed into clean copper or porcelain lined receptacles with a certain proportion of pure cold water and left until it forms a sort of a jelly. It is then placed into scientifically constructed converters, which are so built that no live steam or hot water come into direct contact with the glue. Here it is gradually brought to a temperature not greater than  $150^{\circ}$ . Great care must be taken not to let the glue boil as this would destroy the fiber and greatly lessen its adhesive powers.

The gluing room must be kept at a temperature above  $90^{\circ}$ , and the stock to be glued, after perfect fitting joints are cut, is placed into "hot boxes" where it assumes the same temperature as the glue to be used. This precaution is taken because, if hot glue were applied to a cooler surface it would crystallize to such a degree that the fiber of the glue would not enter the pores of the wood properly and the joint would not be perfect. A perfect glue joint is even stronger than the

wood itself because the fiber of the glue which, when dry has a greater tensile strength than wood, enters the pores of each joined piece and draws them firmly together.

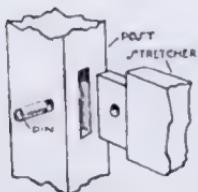
We use the best glue obtainable and prepare it in a scientific manner, therefore we get perfect results.

The glue joints we use in table and case tops and wood seats or where ever surfaces of that sort are required, are made as illustrated here. In the first case a groove is cut into each piece and a strip of wood, called a tongue, is so placed that it enters both grooves when the pieces are joined. The other sketch shows a "V" joint. A "V" shaped groove is cut into one piece and a ridge that fits the groove left on the other piece. The pieces are then clamped together in large glue presses.



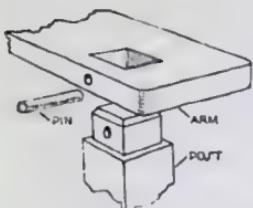
Chairs, owing to the uses to which they are put and the amount of handling they receive must be built strong and rigid and still be light in weight.

We make all our furniture so that it will "stand up" as long as the oak of which it is made will last and this is the life time of at least several generations of men, but we give particular attention to the chairs.



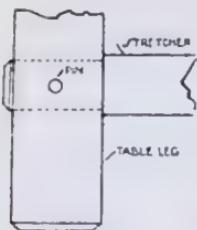
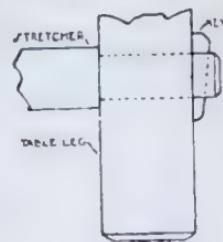
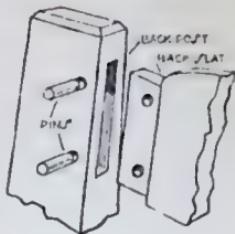
The stretchers, seat rails and back slats are mortised and tenoned and pinned as shown in the illustrations herewith. All the parts of the chairs are clamped together under high pressure which insures tight joints and gives them the necessary strength. The arms of chairs are usually subjected to severe tests, therefore we employ the method we illustrate here in

putting them on. The front posts have a tenon cut on them and are mortised through the arms, then a pin is driven through the arm into the post. It is obvious that such construction is as strong as is possible to make and at the same time is a crafty looking and ornamental feature.



There are other structural devices which are ornamental as well as strong, for example those shown in the two following sketches. In the one the stretcher of a table is represented

mortised through the leg and left projecting on the opposite side. The other sketch shows a table stretcher mortised through the leg and a key driven through the end, both are examples of good construction.



All seating pieces have perfect fitting corner blocks, which are glued and screwed in to add to their strength. Throughout our construction will always be found the soundest devices known to the cabinet-maker's art. Our construction is what it appears to be. We use no subterfuges to imitate sound structural devices.

All our rocking chairs are provided with rockers that are cut straight with the grain of the wood and bent in large bending presses. This eliminates the danger of breaking that is common with rockers which are cut on a curve that partly crosses the grain.

The quaint designs which have developed into what is now known as "Flanders Furniture," illustrations of

which will be found on pages 55 to 64, originated in the Netherlands, in the province of Flanders, and were in vogue prior to the time that the straight line Holland Dutch furniture came into use.

In following the style of Flanders Furniture, which depended for its embellishments upon graceful turnings and mouldings cut into the solid wood, we have retained the quaint character and method of ornamentation of that earlier period. The general details are as nearly in keeping with the originals as practical modern requirements will permit.

The gratifying results obtained by people who have tried it prove what authorities have conceded, that this is the best style of furniture so far developed that can be used in perfect harmony with the straight line Arts and Crafts.

## Color and Finish

Among the problems to be solved when we first started to make Holland Dutch Arts and Crafts furniture and one which proved very difficult was the production of a suitable finish which would give the wood that rich mellowness of color found in antiques which were colored by use and age. A finish that would not destroy the woody quality of the oak, one that would harmonize with the sturdy character of the wood and be in keeping with the individuality of our designs. It was necessary to cover the wood enough to protect it from climatic changes which would cause it to shrink or swell and still we wished to retain the natural beauty of the oak.

It was discovered many years ago, in the old country, that the fumes of ammonia would effect the tannin contained in white oak in a way that would discolor the wood and give it that "aged" look in a short

time, therefore, when pieces are ready to be finished we place them into air tight rooms with several gallons of strong (26%) ammonia, the fumes of which thoroughly penetrate the pores and come in contact with the tannic acid in the oak, when a chemical change takes effect and discolors the wood through and through. After the furniture thus treated goes through our special finishing process a finish has been produced that is at once clear, translucent and smooth.

This color will not wear off or show white on the edges and is, with ordinary care, absolutely water-proof. This process imparts to the surface a lustrous, iridescent life and glow and a warm, velvety sheen which cannot be produced with pigment stains applied with a brush, or any other method. It is our

*Genuine Fumed* and is the most popular finish for Arts and Crafts furniture. We have several shades of Fumed finish the color depth depending upon the length of time the oak is exposed to the action of the ammonia.

Our No. 4 Fumed is a delicate brown shade like that of the frost bitten oak leaf.

Our No. 8 Fumed, a rich nut brown, like oak colored by age and use, is a finish that will harmonize with almost any color scheme.

In contrast to the high gloss and easily produced varnish finishes, Limbert's Holland Dutch Arts and Crafts finishes depend solely upon that soft, velvety, restful sheen and translucent coloring for their main charm, and for this reason, as may well be stated here, a finisher must be a man of vast experience and varied abilities. The man who finishes our Holland Dutch Arts and Crafts furniture is worthy of a more dignified name than "finisher", for he must really be an artist and a chemist. Look back over history to the beginning

of the eighteenth century, where men like Adam, Chambers, Chippendale and the three Martins plied their trades. Artists and designers, to be sure, but they also had considerable knowledge of chemistry, which enabled them to produce enamels, lacquers and other finishes which helped to immortalize their names.

A finisher must have an artist's taste and unerring eye for color and color harmony, and a chemist's knowledge of acids contained in different woods, and the effect of various chemicals upon these acids, to enable him to accentuate the natural beauties of the woods and bring out the latent grain markings through clear, transparent colors.

Limbert's Holland Dutch Arts and Crafts furniture can be finished any special finish that can be made on White Oak, such as genuine Fumed, Flanders, Holland Oak, Weathered, Early English, Stratford Oak, Golden Oak, Waxed, etc., or stained to match interior wood work or to harmonize with decorations, or furnished unfinished in the white.

## Spanish Morocco Leather

The goat skins from which we make our Spanish Morocco leather are all imported from foreign countries, mostly from South America, Asia, Russia and Turkey.

The goats from which these skins are procured are wild and live in herds in obscure mountainous sections of undeveloped countries. Their wild mode of living in the mountains, the food upon which they graze, the severe condition of the climate, and the extreme exposure of the animal are responsible for the great toughness and strength of their hide, which has a heavy grain and strong fiber reaching from the grain to the back surface of the skin.

The best quality of Morocco leather can only be made from the skins of wild goats, as the strength of grain and fiber is far superior to any other hide that can be procured. The wild goat skins are recognized in all parts of the world as making the finest, most serviceable and best wearing leather.

Limbert's Holland Dutch Arts and Crafts tannage makes from these imported goat skins a Morocco furniture leather that is superior to all others for the purpose, the natural hair follicles giving a uniform pebble surface that will not stretch, flatten or wear out, making it possible for our artists to produce most artistic shadings and effects in coloring, which are fast and permanent.

In order to have soft, luxurious upholstering, the covering must be of soft, flexible materials. Cow hide leather, which is much in use, is strong and wears well, but is too coarse grained to take on the most attractive color effects and finishes, and is too heavy, hard and stiff to use on high class spring upholstery to get the soft, resilient seats we make in our Arts and Crafts seating pieces by the use of our Morocco goat leather.

It would be just as practical to try to make a pair of ladies' fine dress shoes from cow hide leather, as it would be to cover a high grade spring seat cushion with it.

There is no leather so desirable for furniture covering and possessing equal wearing and attractive qualities as our Spanish Morocco leather, which we guarantee to give entire satisfaction under the very hardest service and to withstand anything but misuse.

A very rich effect and sober elegance is added to some of our massive tables by covering the tops with a single large hide of genuine Spanish Leather, fastening it with large copper headed nails. The charming

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variation of tones and the leathery quality of such a top makes it the center of attraction in the living room or library of the well-appointed home.

## Upholstering

The craftsmen making Limbert's Holland Dutch Arts and Crafts furniture have an invaluable coadjutor in the upholsterer, who, while providing for the highest degree of comfort and utility, has developed most sanitary and artistic effects in the use of our Spanish Morocco leather. We use only the very best material procurable for the purpose.

Our pad seats are built upon the very best of flax webbing, which is properly stretched and tacked upon the frames so that our seats never sag. In our upholstered spring seats, we use the best quality of oil tempered crucible steel springs, which are tied with a high grade of flax spring twine, so they will stand up and keep their shape.

All stitched seams are made up with welted edges. All exposed rivets and tacks are old copper finish.

## Loose Spring Cushions

All our cushioned seating pieces are provided with our loose seat spring cushions, which are far superior to cotton filled cushions or any other construction of spring seats. They possess all the features which combined will make the very best seat cushion; they are elastic and resilient, do not oscillate or get out of shape, they are noiseless and sanitary and constructed to give satisfactory wear under the hardest service, and are worthy to use in our Holland Dutch Arts and Crafts furniture.

They are made by using a large number of the best

quality of crucible steel springs, made of two sizes of wire, and arranged in a double deck and fastened together in a practical and substantial manner without the use of wood frames, nails, tacks, screws or rivets, thus allowing free action of each individual spring.

The upper deck springs are soft and flexible and respond to a light weight person. The lower deck springs are heavy enough to carry a heavy weight person. These spring seat cushions contain three times as many springs as are usually used in the same size seats. The smallest cushion we make contains 24 springs, and some of our large sofa cushions contain as many as 200. Heavy burlap is first stitched around the springs, then the tops and sides are well padded and upholstered in the muslin and covered with our Spanish Morocco leather. We place a perforated steel air vent in the bottom of each cushion, which allows the air to escape quickly without any noise when pressure is applied on top.

After it is completed, it is simply dropped into place. This makes a cushion seat that is light, clean and sanitary, and is as easily removed as a feather pillow.

By the use of our double deck springs, covered in our soft Spanish Morocco leather, we are able to produce a seat that is softer, more responsive and more luxurious than any spring seat of which we know.

## Hardware and Trimmings

The handles and trimmings we use are of special interest, as they are beautiful examples of Old Copper metal work of the highest order, and as applied to our Arts and Crafts furniture add to its distinctiveness. All handles, locks, plates and trimmings are in Old Copper finish.

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All chairs, sofas, settees, cases, etc., are fitted with "Domes of Silence." These are highly tempered, polished nickel steel shoes, imported from France, and are superior to casters on our Holland Dutch furniture because they are invisible, allowing the pieces to stand close to the floor and still give free, noiseless motion over rugs, carpets and floors.

## Comfort and Restfulness

In an age where men wore silk stockings, knee breeches, powdered wigs and lace ruffles, spindly Sheraton chairs and gilded Rococco furniture typified and expressed their ideas of comfort and art and satisfied their needs. So in this strenuous age, the solid construction of Limbert's Holland Dutch Arts and Crafts furniture is an expression of the modern spirit and its needs. Its unusually attractive qualities may not only be enjoyed during a lifetime, but will endure for the service and pleasure of future generations.

## Assortment Made & Its Use

The following illustrations show pieces out of our regular line which we try to carry in stock for prompt shipment, and with the exception of chamber furniture, includes everything necessary for the complete furnishing of private homes, summer cottages, hotels, club houses, public buildings, etc. We are prepared to submit prices from drawings and make up special pieces at reasonable prices.

## Our Trade Mark

Every piece leaving our shop has our guarantee tag attached with raffia, but the best means of identi-

fication is the trade-mark which is branded into the article itself. Insist upon seeing this branded trademark, as it is a positive means of identification, a guarantee of excellency and the acknowledgement we and our associates make that Limbert's Holland Dutch Arts and Crafts furniture will give absolute satisfaction, and that we stand ready to exchange or make good any piece that is defective in any way, in fact, to give the consumers just what they expect and should have, and for the protection of our reputation we would consider it a favor on their part if they would kindly report to us any defects or dissatisfaction, and thus give us an opportunity to make good our claims.

## How to Procure our Furniture

Experience teaches us that the most satisfactory way to order our goods is through the local merchant, at whose store the purchaser can examine our different patterns and determine as to their merits and fitness for the surroundings in which they are to be placed. Thus the purchaser is enabled to know the cost of the goods delivered when he wishes to use them, and to eliminate all possibility of having goods damaged in transit. For these reasons we have arranged with many of the leading merchants throughout the country to exhibit samples of our handiwork, samples of the different finishes and colors of leather that we use, and also our large portfolio containing over four hundred illustrations of the best examples of Holland Dutch Arts and Crafts furniture.

Write for the name and address of the firm which is associated with us in your vicinity. If we do not have a representative in your vicinity, send us the name and address of your home merchant and we will arrange with him to quote you prices on our goods delivered to your home.

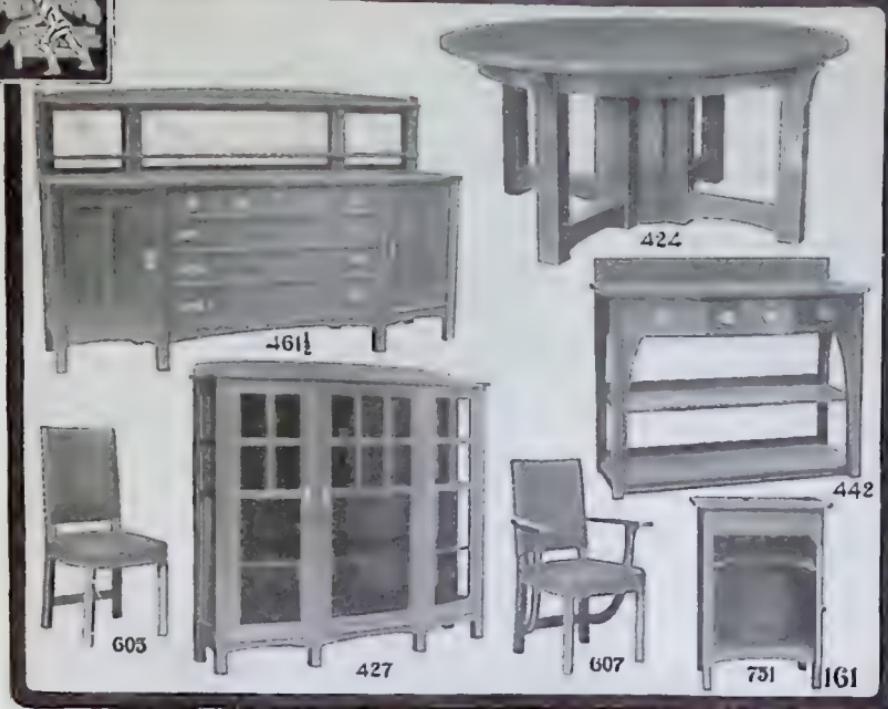
We shall be glad to furnish any measurements or information not already given, and we solicit correspondence in order to aid in the sale of our Arts and Crafts products.

When handled in the right spirit and placed in the proper surroundings, our Holland Dutch Arts and Crafts furniture makes the most pleasing, attractive and home-like furnishings that can be had for a small expenditure, and people of good taste and sound judgment are rapidly learning that this type of furniture is the most comfortable, most serviceable, in short, the most satisfactory furniture to live with that can be procured at any price.

It has been our ambition to perfect an organization of artists and craftsmen who are in sympathy with our ideals of furniture making, men of quick perception and skill who take an interest in their work and enter into it with enthusiasm, men who derive pleasure and satisfaction in producing articles of superior modeling and construction. Work produced by such men is the kind sought by practical people who have an appreciation of quality and an eye for the beautiful. It has been our purpose to put such a modest price upon our goods that it will be possible for all persons of good taste and refinement to purchase them and thus have their homes furnished with that which is enduring, useful and beautiful.



Construction of our Double-Deck Spring Cushions



No. 424 Extension Table, Top 60" in diameter. Extends to 10, 12 or 14 feet.

No. 427 China Cabinet, 65" wide, 18" deep, 62" high. Adjustable Shelves.

No. 442 Side Table, 45" long, 21" deep, 41" high.

No. 461 1/2 Buffet, 84" long, 24" deep, 54" high. Plain French Mirrors, one 12x41", two 12x14".

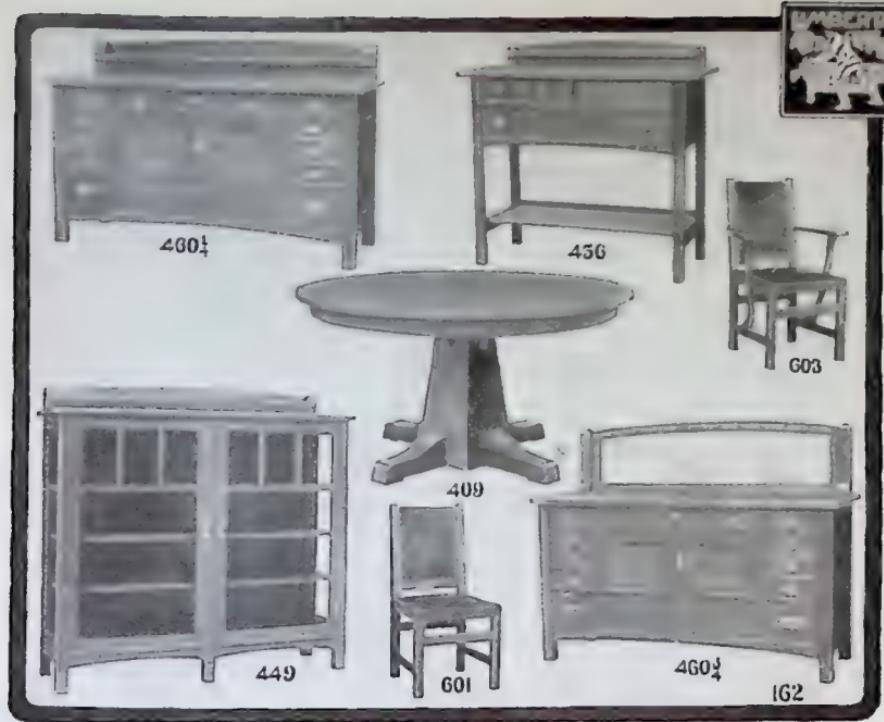
No. 605 Dining Chair, 20" wide, 19" deep. Morocco Leather Seat and Back. Spring Seat.

No. 607 Dining Chair, 26" wide, 19" deep. Morocco Leather Seat and Back. Spring Seat.

No. 751 Cellarette, Top 19x25", 36" high. Revolving Bottle Rack. One Drawer.



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No 409 Extension Table, Top 54" in diameter. Extends to 6 feet without opening Pedestal. Extends to 8, 10 or 12 feet.

No. 449 China Cabinet, 65" wide, 17" deep, 62" high. Adjustable Shelves.

No. 456 Side Table, 42" long, 18" deep, 41" high.

No. 460 1/4 Buffet, 66" long, 24" deep, 45" high.

No. 460 3/4 Buffet, 66" long, 24" deep, 52" high. Plain French Mirror, 12 x 34".

No. 601 Dining Chair, 18" wide, 18" deep. Upholstered in Morocco Leather.

No. 603 Dining Chair, 25" wide, 18" deep. Upholstered in Morocco Leather.

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DUTCH ARTISTS AND CRAFTSMEN





No. 418 Extension Table, Top, 48" in diameter. Extends to 8, 10 or 12 feet.

No. 448 China Cabinet, 46" wide, 17" deep, 62" high. Adjustable Shelves.

No. 455 Side Table, 39" long, 17" deep, 43" high.

No. 462 1/4 Buffet, 60" long, 23" deep, 43" high.

No. 462 1/4 Buffet, 60" long, 23" deep, 51" high. Plain French Mirror, 10x48".

No. 761 Dining Chair, 18" wide, 19" deep. Morocco Leather Pad Seat.

No. 0761 Short Arm Diner to match No. 761.

No. 851 Dining Chair, 18" wide, 21" deep. Morocco Leather Pad Seat.



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No. 419 Extension Table, Top 54" in diameter. Extends to 8, 10 or 12 feet.

No. 450 Side Table, 42" long, 19" deep, 41" high.

No. 451 1/4 Buffet, 60" long, 24" deep, 44" high.

No. 451 1/2 Buffet, 60" long, 24" deep, 58" high. Plain French Mirror, 12 x 42".

No. 452 China Cabinet, 45" wide, 16" deep, 58" high. Adjustable Shelves.

No. 591 Dining Chair, 18" wide, 19" deep. Morocco Leather Pad Seat.

No. 0591 Short Arm Diner, to match No. 591.

No. 861 Dining Chair, 18" wide, 16" deep. Morocco Leather Pad Seat.

No. 0861 Short Arm Diner to match No. 861.

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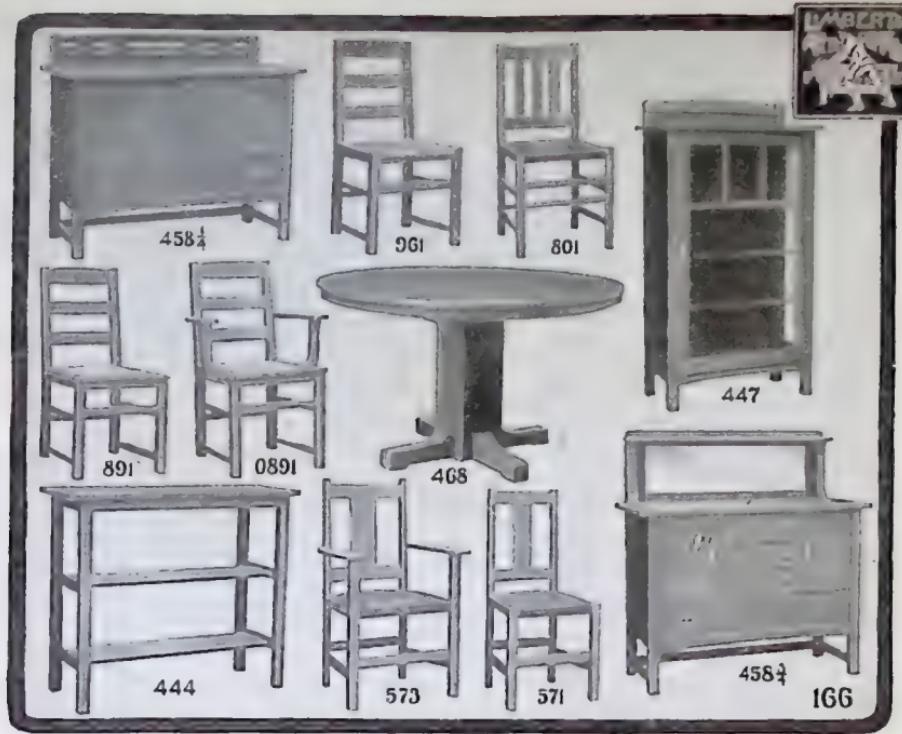




No. 109 Copper Top Table, 18 x 18", 26" high.  
No. 251 Tabourette, Octagon Top, 17 x 17", 24" high.  
No. 445 Side Table, 35" long, 16" deep, 35" high.  
No. 448 China Cabinet, 46" wide, 17" deep, 62" high.  
Adjustable Shelves.  
No. 459 1/4 Buffet, 54" long, 21" deep, 43" high.  
No. 459 3/4 Buffet, 54" long, 21" deep, 53" high. Plain French Mirror, 12 x 41".  
No. 681 Dining Chair, 18" wide, 16" deep. Morocco Leather Pad Seat.  
No. 0681 Short Arm Diner to match No. 681.  
No. 791 Dining Chair, 18" wide, 16" deep. Upholstered in Morocco Leather.  
No. 795 Short Arm Diner, 24" wide, 16" deep. Upholstered in Morocco Leather.



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No. 444 Side Table, 40" long, 17" deep, 36" high.

No. 447 China Cabinet, 34" wide, 16" deep, 62" high.  
Adjustable Shelves.

No. 458 1/4 Buffet, 48" long, 20" deep, 43" high.

No. 458 3/4 Buffet, 48" long, 20" deep, 51" high. Plain French Mirror, 10 x 36".

No. 468 Extension Table, Top 48" in diameter. Extends to 6 feet without opening Pedestal. Extends to 6, 8, 10 or 12 feet.

No. 571 Dining Chair, 17" wide, 18" deep.

No. 573 Arm Chair, 24" wide, 20" deep.

No. 801 Dining Chair, 17" wide, 18" deep.

No. 891 Dining Chair, 18" wide, 16" deep. Morocco Leather Seats.

No. 0891 Short Arm Diner, to match No. 891.

No. 961 Dining Chair, 18" wide, 20" deep. Saddle Seat.

No. 0961 Short Arm Diner, to match No. 961.

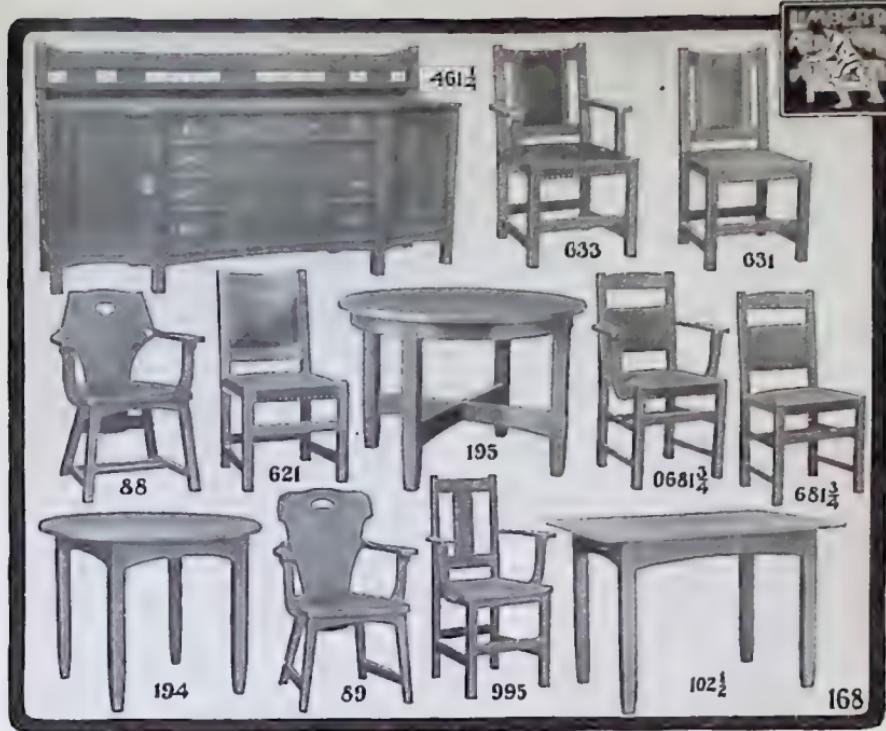
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No. 211 Stool, Top 12 x 12", 16" high.  
No. 443 Side Table, 36" long, 16" deep, 30" high.  
No. 446 China Cabinet, 25" wide, 16" deep, 60" high.  
Adjustable Shelves.  
No. 457 $\frac{1}{4}$  Buffet, 45" long, 19" deep, 42" high.  
No. 457 $\frac{3}{4}$  Buffet, 45" long, 19" deep, 50" high. Plain French Mirror, 10 x 36".  
No. 464 Extension Table, Top 48" in diameter. Extends to 6, 8 or 10 feet.  
No. 581 Dining Chair, 17" wide, 19" deep. Morocco Seat.  
No. 0581 Short Arm Diner to match No. 581.  
No. 875 Child's High Chair, 19" wide, 18" deep, 38" high. Morocco Leather Pad Seat.  
No. 901 Dining Chair, 17" wide, 17" deep. Flat Wood Seat.  
No. 911 Dining Chair, 17" wide, 18" deep. Morocco Seat.



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No. 88 Cafe Chair, 25" wide, 22" deep. Saddle Seat.  
 No. 89 Cafe Chair, 25" wide, 22" deep. Saddle Seat.  
 No. 102 $\frac{1}{2}$  Table, Top 30x42". Covered in Genuine Spanish Leather. Copper Nails.  
 No. 194 Table, Top 36" in diameter.  
 No. 195 Table, Top 42" in diameter. Stretchers Mortised through Legs and Pinned.  
 No. 461 $\frac{1}{4}$  Buffet, 84" long, 24" deep, 48" high.  
 No. 621 Dining Chair, 19" wide, 20" deep.  
 No. 631 Dining Chair, 19" wide, 21" deep. Morocco Leather Seats and Backs.  
 No. 633 Short Arm Diner to match No. 631.  
 No. 681 $\frac{3}{4}$  Dining Chair, 18" wide, 19" deep. Morocco Leather Seat and Back.  
 No. 0681 $\frac{3}{4}$  Short Arm Diner to match No. 681 $\frac{3}{4}$ .  
 No. 995 Short Arm Diner, 23" wide, 18" deep. Saddle Seat.

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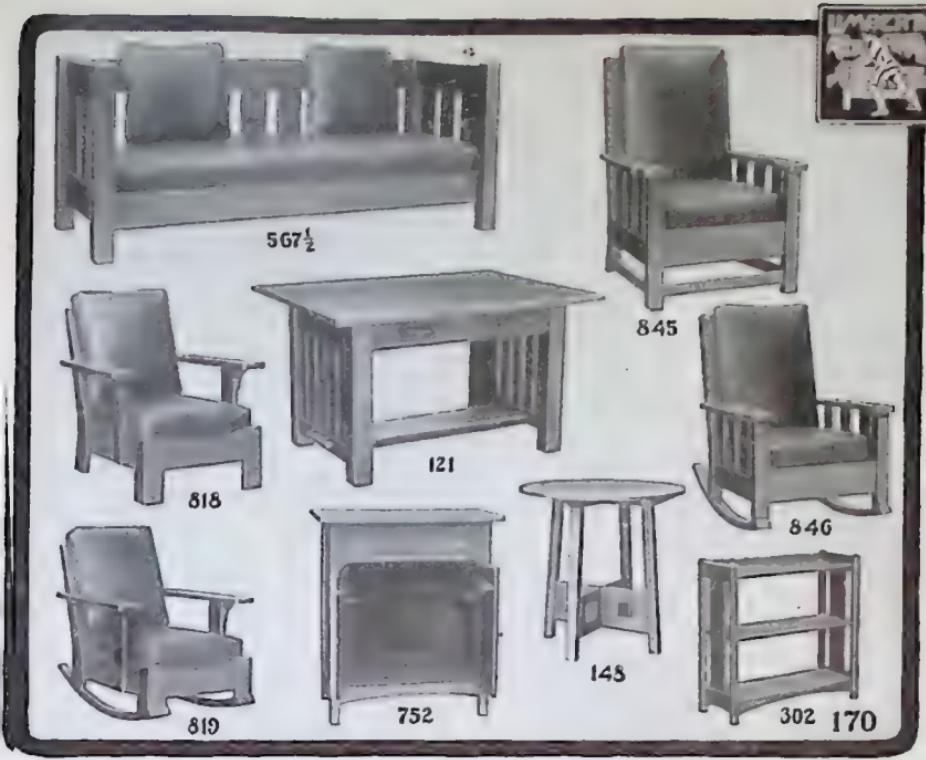




No. 110 Copper Top Table, Top 22" in diameter, 26" high.  
No. 160 Table, Top 40 x 60". Same on both sides.  
No. 201½ Cricket, Top, 12 x 20". Morocco Top.  
No. 211 Stool, Top 12 x 12", 16" high.  
No. 234 Tabourette, Top, 16 x 16", 18" high.  
No. 510 Morris Chair, 31" wide, 41" deep. Seat Cushion and Spring Back Cushion covered in Morocco Leather. 48 Springs in Seat Cushion.  
No. 559½ Settee, 90" long, 34" deep. Morocco Leather Seat Cushion, with 156 Springs. Three Pillows.  
No. 732 Desk, 43" wide, 19" deep, 42" high.  
No. 841 Arm Chair, 32" wide, 40" deep. Seat Cushion and Spring Back Cushion covered in Morocco Leather. 60 Springs in Seat Cushion.  
No. 842 Arm Rocker to match No. 841.



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No. 121 Table, Top, 36 x 50". Two Drawers.  
 No. 121½ Table, same with Genuine Spanish Leather Top.  
 No. 148 Table, Top, 30" in diameter.  
 No. 302 Magazine Rack, 11 x 28", 29" high.  
 No. 567½ Settee, 86" long, 33" deep. Morocco Leather Seat Cushion with 130 Springs. Two Pillows.  
 Also made 74", 61" and 49" long.  
 No. 752 Cellarette, Top 20 x 31", 36" high. One Drawer.  
 Glass Slide under Top. Revolving Bottle Rack.  
 No. 818 Chair, 32" wide, 32" deep. Seat Cushion and Spring Back Cushion covered in Morocco Leather.  
 40 Springs in Seat Cushion.  
 No. 819 Arm Rocker to match No. 818.  
 No. 845 Arm Chair, 32" wide, 32" deep. Seat Cushion and Spring Back Cushion covered in Morocco Leather. 50 Springs in Seat Cushion.  
 No. 846 Arm Rocker to match No. 845.

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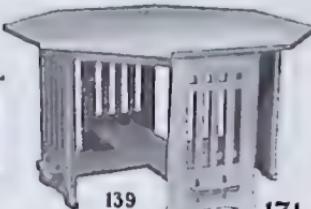
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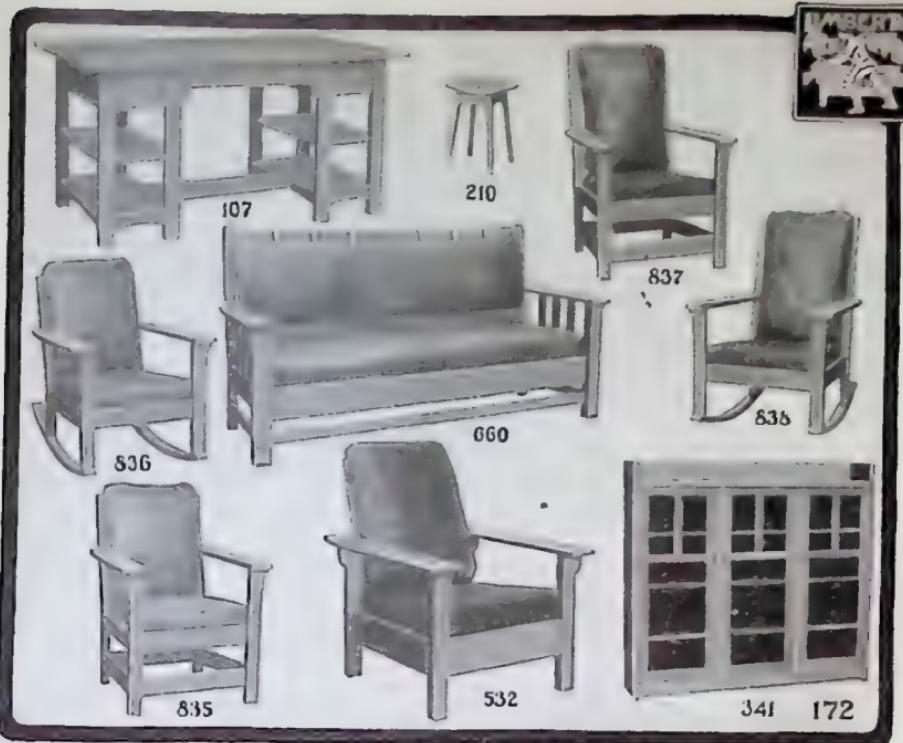
139

171

- No. 85 Desk Chair 17" wide, 16" deep, 42" high. Morocco Leather Pad Seat.
- No. 139 Table, Octagon Top 48 x 48".
- No. 208 Stool, Top 18 x 18", 15" high. Upholstered in Morocco Leather.
- No. 304 Magazine Rack, 12 x 16", 42" high.
- No. 362 Bookcase, 44" wide, 13" deep, 56" high. Adjustable Shelves.
- No. 735 Desk, 45" wide, 21" deep, 38" high.
- No. 877 Arm Chair, 30" wide, 30" deep. Seat Cushion and Spring Back Cushion covered in Morocco Leather. 40 Springs in Seat Cushion.
- No. 878 Arm Rocker to Match No. 877.
- No. 880 Settee, 81" long, 32" deep. Morocco Leather Back Pad and Seat Cushion. 100 Springs in Seat Cushion.



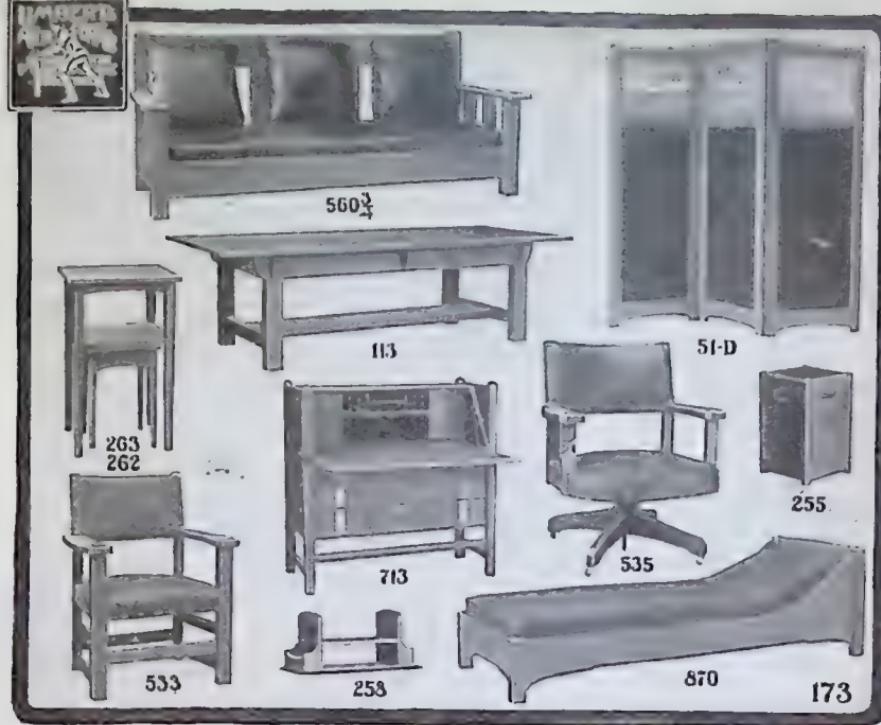
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No. 107 Table, Top 32 x 54". Three Drawers.  
 No. 210 Stool, Top 13 x 13", 16" high.  
 No. 341 Bookcase, 48" wide, 12" deep, 46" high. Adjustable Shelves.  
 No. 532 Morris Chair, 30" wide, 38" deep. Seat Cushion and Spring Back Cushion covered in Morocco Leather. 40 Springs in Seat Cushion.  
 No. 660 Settee, 75" long, 29" deep. Morocco Back Pad and Seat Cushion. 88 Springs in Seat Cushion.  
 No. 835 Arm Chair, 27" wide, 28" deep, 36" high. Back and Seat Cushions covered in Morocco Leather. 32 Springs in Seat Cushion.  
 No. 836 Arm Rocker to match No. 835.  
 No. 837 Arm Chair, 29" wide, 32" deep, 44" high. Seat Cushion and Spring Back Cushion covered in Morocco Leather. 40 Springs in Seat Cushion.  
 No. 838 Arm Rocker to match No. 837.

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No 51-D Folding Screen, 72" high, 71" wide.  
No. 113 Table, Top 45 x 96". Two Drawers.  
No. 255 Waste Paper Box, 11 x 11", 18" high.  
No. 258 Book Rack, Base 10 x 22".  
No. 262 Stool, Top 12 x 12", 18" high.  
No. 263 Telephone Stand, Top 18 x 18", 30" high.  
No. 533 Arm Chair, 30" wide, 27" deep. Morocco Leather Spring Seat and Pad Back.  
No. 534 Rocker to match No. 533.  
No. 535 Revolving and Tilting Chair, 29" wide, 24" deep. Morocco Leather Spring Seat and Pad Back.  
No. 560<sup>34</sup> Settee, 90" long, 34" deep. Seat Cushion and Three Pillows covered in Morocco Leather. 130 Springs in Seat Cushion.  
No. 713 Desk, 40" wide, 19" deep, 43" high.  
No. 870 Couch, 84" long, 33" wide. Morocco Leather Cushions with 156 Springs.



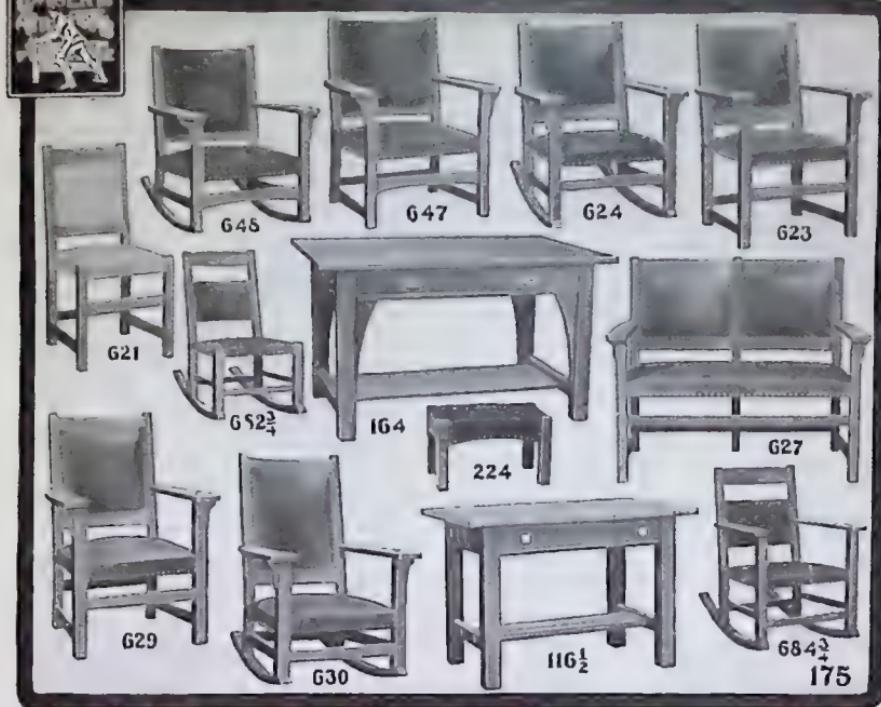
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No. 153 Table, Top 30 x 48". One Large Blind Drawer.  
 No. 158 Table, Oval Top 36 x 48".  
 No. 205 $\frac{1}{2}$  Cricket, Top 15 x 20", 18" high. Morocco Top.  
 No. 240 Tabourette, Top 20 x 20", 30" high.  
 No. 359 Bookcase, 67" wide, 14" deep, 57" high. Adjustable Shelves.  
 No. 641 Chair, 22" wide, 23" deep. 24 Springs in Seat Cushion.  
 No. 642 Rocker to match No. 641.  
 No. 643 Arm Chair, 29" wide, 28" deep. 40 Springs in Seat Cushion.  
 No. 644 Arm Rocker to match No. 643.  
 No. 649 Settee, 78" long, 28" deep. 100 Springs in Seat Cushion. Morocco Leather Cushion Seats and Pillow Backs.

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No. 116 $\frac{1}{2}$  Table, Top 26 x 42". Spanish Leather Top.

No. 164 Table, Top 34 x 48". Two Drawers.

No. 224 Stool, Top 12 x 18", 12" high. Morocco Top.

No. 621 Chair, 19" wide, 20" deep, 37" high.

No. 623 Arm Chair, 27" wide, 22" deep, 38" high.

No. 624 Arm Rocker to match No. 623.

No. 627 Settee, 44" long, 22" deep, 38" high.

No. 629 Arm Chair, 28" wide, 26" deep, 42" high.  
Spring Seat.

No. 630 Rocker to match No. 629.

No. 647 Arm Chair, 30" wide, 26" deep, 38" high.  
Spring Seat.

No. 648 Rocker to match No. 647.

No. 682 $\frac{1}{4}$  Rocker, 18" wide, 19" deep.

No. 684 $\frac{1}{4}$  Arm Rocker, 25" wide, 24" deep.

All Seats and Backs Upholstered in Morocco Leather.



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No. 119 $\frac{1}{2}$  Table, Top, 28 x 48". Covered in Genuine Spanish Leather. One Drawer.

No. 190 Table, Top 22" in diameter, 26" high.

No. 201 Cricket, Top 12 x 20", 12" high.

No. 322 Bookcase, 38" wide, 14" deep, 50" high. Adjustable Shelves.

No. 619 Settee, 76" long, 29" deep. Cushion Seat and Pillow Back covered in Morocco Leather. 88 Springs in Seat Cushion.

No. 734 Desk, 40" wide, 19" deep, 39" high.

No. 931 $\frac{3}{4}$  Arm Chair, 27" wide, 27" deep, 37" high.

No. 932 $\frac{3}{4}$  Arm Rocker to match No. 931 $\frac{3}{4}$ .

No. 933 $\frac{3}{4}$  Arm Chair, 27" wide, 28" deep, 43" high.

No. 934 $\frac{3}{4}$  Arm Rocker to match No. 933 $\frac{3}{4}$ . Morocco Leather Cushions. 32 Springs in each Seat Cushion.

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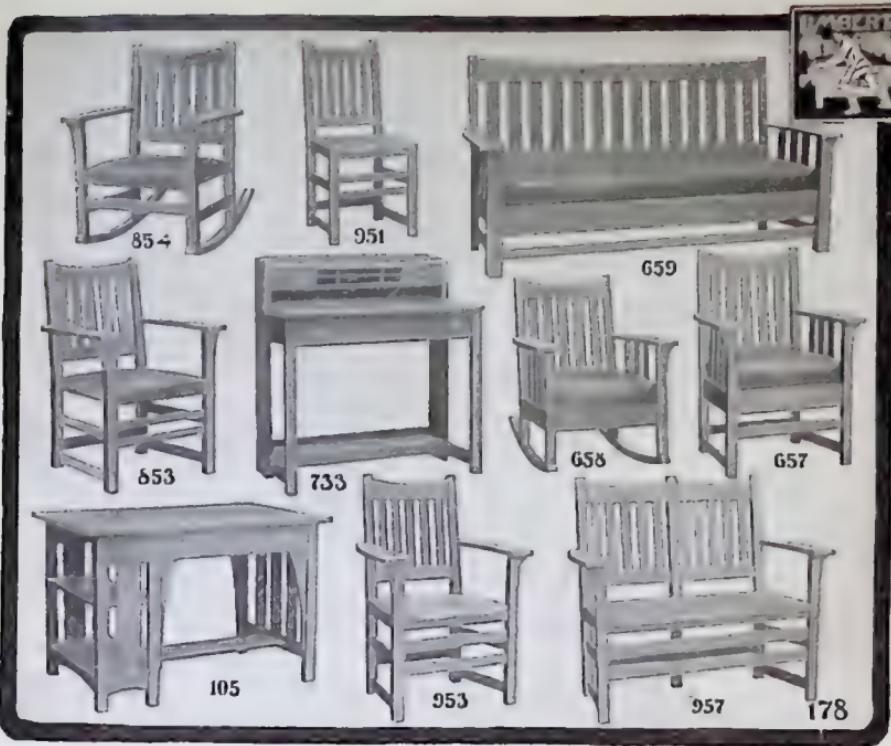




No. 106 Table, Top, 30x48". One Drawer.  
No. 210 Stool, Top 13" in diameter, 16" high.  
No. 301 Magazine Rack, 11x16", 29" high.  
No. 514 Morris Chair, 29" wide, 27" deep. Seat Cushion and Spring Back Cushion covered in Morocco Leather. 40 Springs in Seat Cushion.  
No. 618 Settee, 76" long, 29" deep. Morocco Leather Seat Cushion with 88 Springs.  
No. 729 Desk, 36" wide, 18" deep, 41" high.  
No. 931 Arm Chair, 27" wide, 27" deep, 37" high. Morocco Leather Seat Cushion with 32 Springs.  
No. 932 Arm-Rocker to match No. 931.  
No. 933 Arm Chair, 27" wide, 28" deep, 43" high. Morocco Leather Seat Cushion with 32 Springs.  
No. 934 Arm Rocker to match No. 933.



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No. 105 Table, Top 28 x 42". One Drawer.  
 No. 657 Arm Chair, 27" wide, 24" deep. Morocco Leather Seat Cushion with 32 Springs.  
 No. 658 Arm Rocker to match No. 657.  
 No. 659 Settee, 75" long, 29" deep. Morocco Leather Seat Cushion with 88 Springs.  
 No. 733 Desk, 36" wide, 19" deep, 39" high.  
 No. 853 Arm Chair, 26" wide, 24" deep. Morocco Leather Pad Seat.  
 No. 854 Arm Rocker to match No. 853.  
 No. 951 Chair, 17" wide, 20" deep. Saddle Seat.  
 No. 953 Arm Chair, 27" wide, 23" deep. Saddle Seat.  
 No. 957 Settee, 43" long, 19" deep. Saddle Seat.

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No. 50 Folding Screen, 66" high, 63" wide.  
No. 144 Table, Top 28 x 46". Two Drawers.  
No. 172 Table, Top, 34 x 48". Drawer in each end.  
No. 228 Stool, Top 14 x 20", 16" high. Morocco Leather Cushion Top.  
No. 691 Chair, 21" wide, 25" deep. Morocco Leather Seat Cushion with 24 Springs.  
No. 692 Rocker to match No. 691.  
No. 693 Arm Chair, 29" wide, 27" deep. Morocco Leather Seat Cushion with 32 Springs.  
No. 694 Arm Rocker to match No. 693.  
No. 697 Settee, 48" long, 26" deep. Morocco Leather Seat Cushion with 60 Springs.  
No. 850 Couch, 79" long, 30" wide. Morocco Leather Cushions with 140 Springs.



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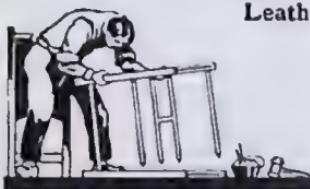
No. 84 Desk Chair, 15' wide, 18" deep. Saddle Seat.  
 No. 165 Table, Top, 30x44". Large Blind Drawer.  
 No. 212 Stand, Top 18 x 18", 22" high.  
 No. 695 Chair, 27" wide, 26" deep, 45" high. Spring  
     Seat. Upholstered in Morocco Leather.  
 No. 698 Settee, 69" long, 29" deep. Morocco Leather  
     Seat Cushion with 88 Springs.  
 No. 730 Desk, 32" wide, 15" deep, 43" high.  
 No. 750 Cellarette, Top 17 x 21", 36" high.  
 No. 863 Arm Chair. 27" wide, 24" deep. Morocco  
     Leather Seat Cushion with 32 Springs.  
 No. 864 Arm Rocker to match No. 863.  
 No. 867 Arm Chair, 26" wide, 22" deep, 39" high.  
     Upholstered in Morocco Leather.  
 No. 868 Arm Rocker to match No. 867.

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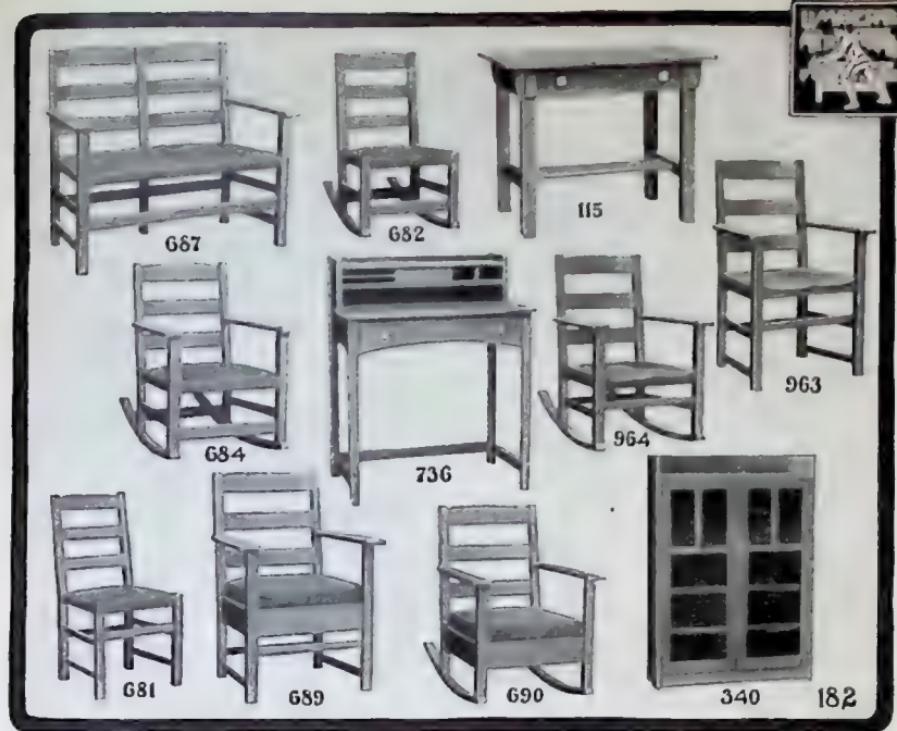




No. 146 Table, Oval Top 30 x 45".  
No. 197 Table, Top 28 x 48". Two Drawers.  
No. 511 Morris Chair, 26" wide, 31" deep. Morocco Leather Cushion Seat and Back. 32 Springs in Seat Cushion.  
No. 651 Couch, 74" long, 26" wide. Morocco Leather Cushions with 130 Springs.  
No. 727 Desk, 34" wide, 16" deep, 40" high.  
No. 771 Chair, 19" wide, 19" deep. Morocco Leather Seat Cushion with 24 Springs.  
No. 772 Rocker to match No. 771.  
No. 773 Arm Chair, 25" wide, 23" deep. Morocco Leather Seat Cushion with 32 Springs.  
No. 774 Arm Rocker to match No. 773.  
No. 777 Settee, 42" long, 25" deep. Morocco Leather Seat Cushion with 60 Springs.  
No. 873 Child's Chair, 18" wide, 15" deep. Morocco Leather Pad Seat.



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**No. 874 Child's Rocker to match No. 873.**

**No. 115 Table, Top, 24 x 36". One Drawer. Stretchers Mortised through Legs and Keyed.**

**No. 340 Bookcase, 32" wide, 12" deep, 46" high. Adjustable Shelves.**

**No. 681 Chair, 18" wide, 19" deep.**

**No. 682 Sewing Rocker to match No. 681.**

**No. 684 Arm Rocker, 25" wide, 24" deep.**

**No. 687 Settee, 43" long, 23" deep. Morocco Leather Pad Seats.**

**No. 689 Arm Chair, 26" wide, 24" deep. Morocco Leather Seat Cushion with 32 Springs.**

**No. 690 Arm Rocker to match No. 689.**

**No. 736 Desk, 30" wide, 18" deep, 38" high.**

**No. 963 Arm Chair, 25" wide, 22" deep. Saddle Seat.**

**No. 964 Arm Rocker to match No. 963.**

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DUTCH ARTISTS AND CRAFTSMEN





No. 83 Desk Chair, 16" wide, 17" deep, 32" high. Saddle Seat.

No. 118 Table, Top 36" in diameter. Stretchers Mortised through Legs and Pinned.

No. 200 Cricket, Top 10 x 18", 6" high.

No. 725 Desk, 28" wide, 14" deep, 40" high.

No. 801 Chair, 17" wide, 18" deep, 36" high.

No. 802 Sewing Rocker, to match No. 801.

No. 803 Arm Chair, 25" wide, 21" deep, 38" high.

No. 804 Arm Rocker, to match No. 803.

No. 807 Settee, 44" long, 22" deep, 38" high.

No. 808 Settee, 70" long, 27" deep, 41" high.

No. 809 Arm Chair, 26" wide, 24" deep, 45" high.

No. 810 Arm Rocker to match No. 809.

All seats upholstered in Morocco Leather.



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No. 114 Table, Top 22 x 30". Stretchers Mortised through Legs and Pinned.

No. 573 Arm Chair, 24" wide, 20" deep. Morocco Leather Pad Seat.

No. 574 Arm Rocker to match No. 573.

No. 579 Arm Chair, 24" wide, 21" deep. 24 springs in Morocco Leather Seat Cushion.

No. 580 Arm Rocker to match No. 579.

No. 911 Chair, 17" wide, 17" deep.

No. 913 Arm Chair, 24" wide, 20" deep.

No. 914 Arm Rocker, to match No. 913.

No. 917 Settee, 41" long, 18" deep, 39" high.

Seats upholstered in Morocco Leather.

No. 993 Arm Chair, 24" wide, 20" deep. Saddle Seat.

No. 994 Arm Rocker, to match No. 993.

THE HANDIWORK OF HOLLAND  
DUTCH ARTISTS AND CRAFTSMEN





No. 22 Hall Glass, Plain French Mirror, 16 x 18".  
No. 23 Hall Glass, Plain French Mirror, 18 x 22".  
No. 24 Hall Glass, Plain French Mirror, 18 x 24":  
No. 25 Hall Glass, Plain French Mirror, 20 x 26":  
Copper Hooks and Chains on all Glasses.  
No. 79 Hall Chair, 19" wide, 25" deep. Flat Wood Seat.  
No. 80 Hall Chair, 18" wide, 21" deep. Flat Wood Seat.  
No. 92 Hall Bench, 42" long, 18" deep, 42" high. Wood  
Lid Seat with Box in Base.  
No. 95 Hall Bench, 42" long, 20" deep, 46" high. Back  
and Lid Seat covered in Morocco Leather.  
No. 120 Table, Octagon Top, 45 x 45".  
No. 124 Hall Table, 45" long, 21" wide, 30" high.  
No. 180 Drop Leaf Table, Oval Top, open, 38 x 48".  
No. 227 Costumer, Base, 17 x 17", 76" high.  
No. 229 Costumer, Base, 18 x 18", 72" high.



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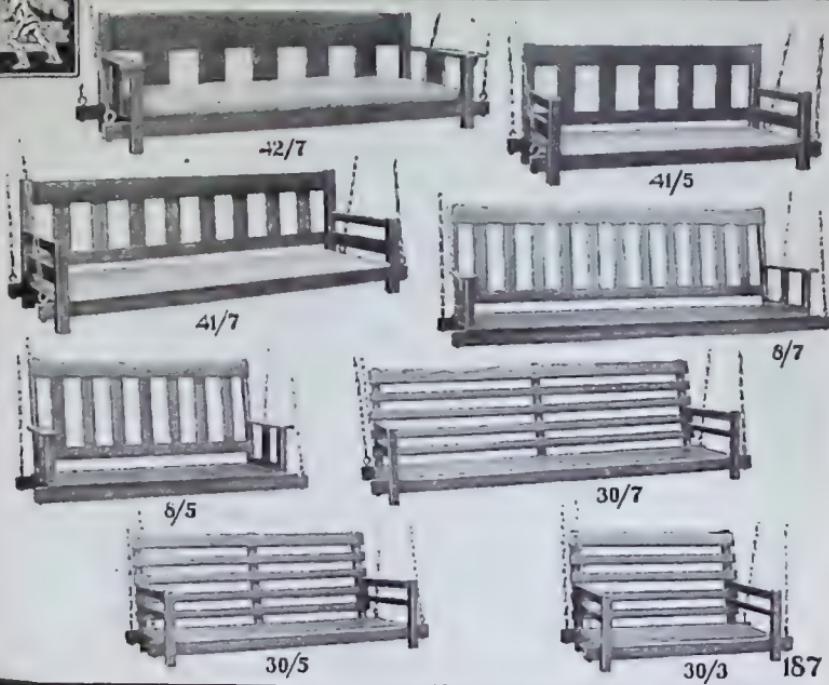


No. 253 Umbrella Stand, Base, 9 x 17", 28" high.

- No. 0 Dining Chair, 18" wide, 19" deep, 36" high.
- No. 1 Dining Chair, 18" wide, 19" deep, 36" high.
- No. 2 Rocker, 18" wide, 19" deep, 34" high.
- No. 3 Arm Chair, 27" wide, 25" deep, 43" high.
- No. 4 Arm Rocker, to match No. 3. Slat Seats in above.
- No. 9 Settee, 72" long, 25" deep, 40" high. Slat Seat.
- No. 100 Table, Octagon Top, 24 x 24", 22" high.
- No. 101 Table, Octagon Top, 30 x 30", 30" high.
- No. 111 Table, Octagon Top, 24 x 24", 30" high.
- No. 206 Tabourette, Top 15 x 15", 18" high.

Plain White Oak, Bolted Construction. Weather-Proof Finish, any Color. For Roof Gardens, Bungalows, Pergolas and general out-door use.





No. 8-5 Swing, 60" long, 22" deep.

No. 8-7 Swing, 84" long, 24" deep.

No. 30-3 Swing, 42" long, 25" deep.

No. 30-5 Swing, 60" long, 25" deep.

No. 30-7 Swing, 78" long, 25" deep.

Elastic Cotton Felt Seat Cushion covered in Denim can be furnished with any of these swings.

No. 41-5 Swing, 61" long, 26" deep. Woven Cane Seat.

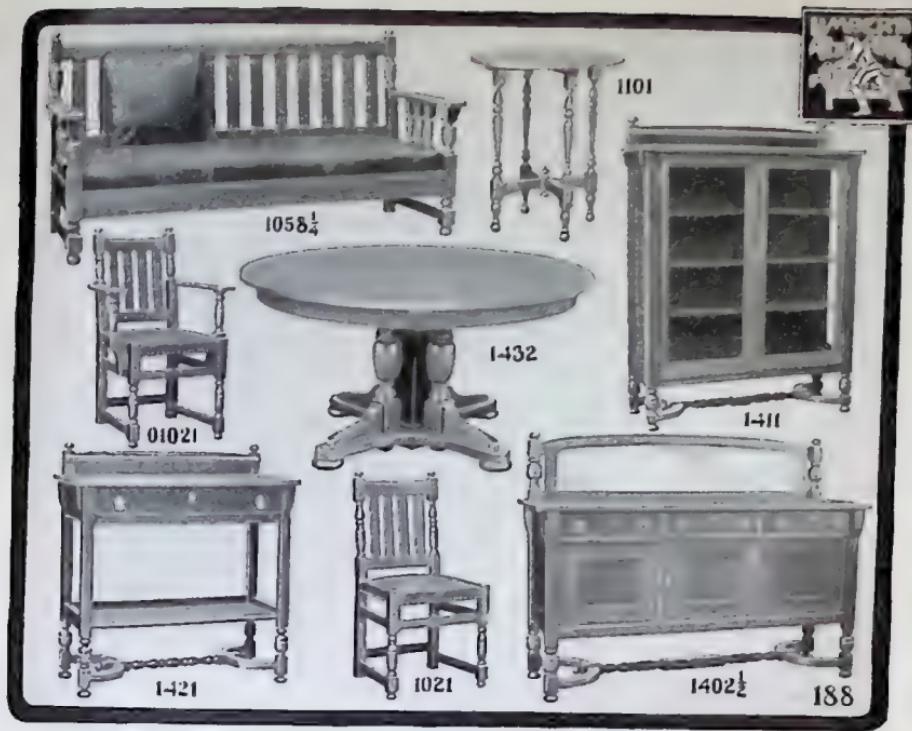
No. 41-7 Swing, 83" long, 26" deep. Woven Cane Seat.

No. 42-7 Swing, 85" long, 28" deep. Used only with Cotton Felt Seat Cushion covered in Denim.

Guaranteed Rustless Coppered Chains, Hooks and screw-eyes to suspend Swings thirteen feet or less are furnished. Bolted Construction. Weather-proof Finish, any Color. For in-door or out-door use.



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No. 1021 Dining Chair, 18" wide, 21" deep. Upholstered in Morocco Leather.

No. 01021 Short Arm Diner, to match No. 1021.

No. 1058 1/4 Settee, 78" long, 30" deep. 100 Springs in Morocco Leather Seat Cushion. One Pillow.

No. 1101 Table, Top 24" in diameter, 30" high.

No. 1402 1/2 Buffet, 66" long, 24" deep, 49" high. Plain French Mirror, 10 x 52". Large Wine Drawer in Center Lower Section.

No. 1411 China Cabinet, 46" wide, 19" deep, 62" high. Adjustable Shelves.

No. 1421 Side Table, 39" long, 16" deep, 42" high.

No. 1432 Extension Table, Top 48" in diameter. Extends to 6 ft. without opening Pedestal. Extends to 6, 8, 10 or 12 ft.

THE HANDIWORK OF HOLLAND  
DUTCH ARTISTS AND CRAFTSMEN





No. 1001 Dining Chair, 18" wide, 18" deep. Morocco Leather Pad Seat.

No. 1003 Arm Chair, 25" wide, 21" deep, to match No. 1001

No. 1401 1/4 Buffet, 60" long, 23" deep, 43" high.

No. 1401 1/2 Buffet, 60" long, 23" deep, 52" high. Plain French Mirror, 10 x 50".

No. 1411 China Cabinet, 46" long, 19" deep, 62" high. Adjustable Shelves.

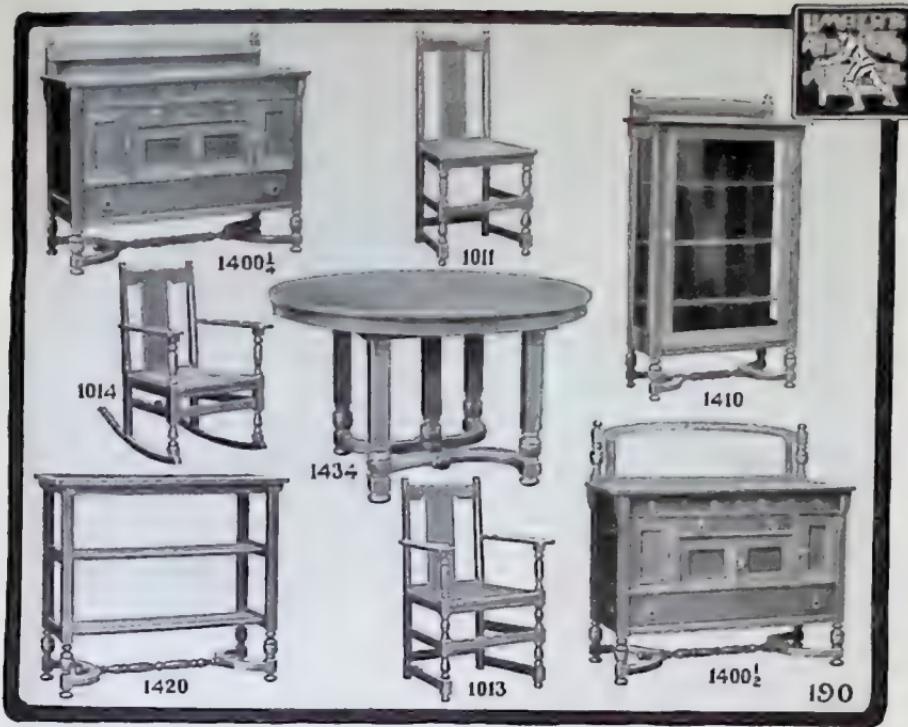
No. 1421 Side Table, 39" long, 16" deep, 42" high.

No. 1431 Extension Table, Top 54" in diameter. Extends to 8, 10 or 12 ft.

No. 1430 Same Table with 48" top.



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No. 1011 Dining Chair, 17" wide, 17" deep. Upholstered in Morocco Leather.

No. 1013 Arm Chair; 24" wide, 20" deep. Upholstered in Morocco Leather.

No. 1014 Arm Rocker, to match No. 1013.

No. 1400 1/4 Buffet, 48" long, 20" deep, 42" high.

No. 1400 1/2 Buffet, 48" long, 20" deep, 48" high. Plain French Mirror, 10 x 36".

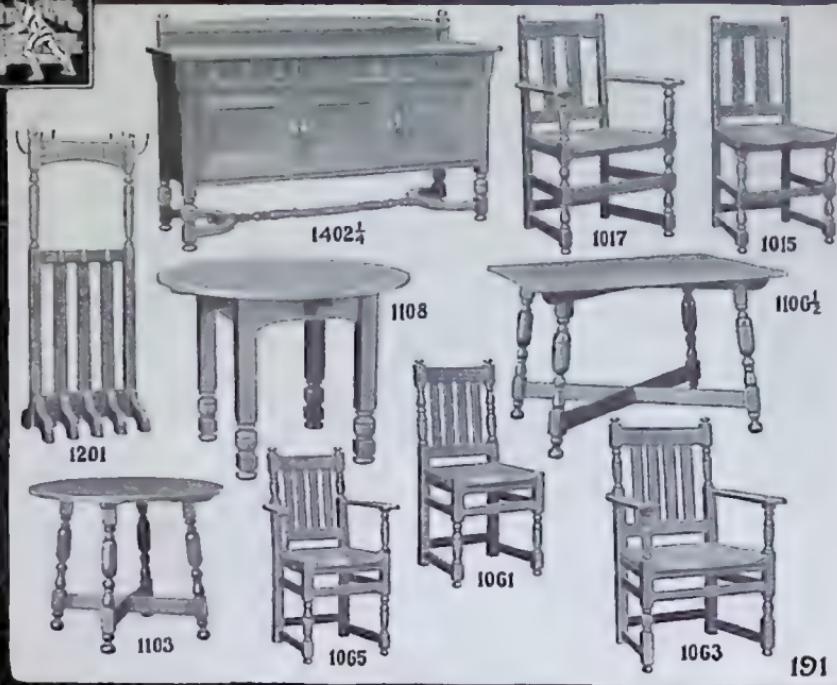
No. 1410 China Cabinet, 35" wide, 16" deep, 62" high. Adjustable Shelves.

No. 1420 Side Table, Top 40 x 16", 36" high.

No. 1434 Extension Table, Top 48" in diameter. Extends to 6, 8 or 10 ft.

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DUTCH ARTISTS AND CRAFTSMEN





No. 1015 Dining Chair, 17" wide, 18" deep. Saddle Seat.  
No. 1017 Arm Chair, 24" wide, 20" deep. Saddle Seat.  
No. 1061 Dining Chair, 17" wide, 19" deep. Saddle Seat.  
No. 1063 Arm Chair, 25" wide, 23" deep. Saddle Seat.  
No. 1065 Short Arm Cafe Chair to match No. 1061.  
No. 1103 Table, Top 36" in diameter.  
No. 1106 1/2 Table, Top 30 x 42". Covered in Genuine Spanish Leather.  
No. 1108 Table, Top 38" in diameter. Both Tables made to order any size for Hotels or Cafes.  
No. 1201 Costumer, Base 18 x 24", 66" high.  
No. 1402 1/4 Buffet, 66" long, 24" deep, 43" high. Large Wine Drawer in center lower section.



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No. 1035 Morris Chair, 29" wide, 39" deep. Seat Cushion and Spring Back Cushion covered in Morocco Leather. 48 Springs in Seat Cushion.

No. 1047 Arm Chair, 31" wide, 34" deep, 40" high. Seat Cushion and Spring Back Cushion covered in Morocco Leather. 40 Springs in Seat Cushion.

No. 1048 Arm Rocker, to match No. 1047.

No. 1049 $\frac{3}{4}$  Settee, 90" long, 36" deep. Three pillows. Seat Cushion with 130 springs covered in Morocco Leather.

No. 1050 $\frac{3}{4}$  Settee, 89" long, 34" deep, 32" high. Three pillows. Seat Cushion with 156 Springs covered in Morocco Leather.

No. 1127 Table, Top, 45x96". Two Drawers.

No. 1200 Stool, Top 15x18", 15" high. Morocco Top.

No. 1701 Desk, 32" wide, 16" deep, 43" high.

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No. 1000 Slipper Chair, 16" wide, 15" deep, 22" high.  
Upholstered in Morocco Leather.

No. 1055 Arm Chair, 30" wide, 30" deep. Seat Cushion  
and Spring Back Cushion covered in Morocco  
Leather. 40 springs in Seat Cushion.

No. 1056 Arm Rocker, to match No. 1055.

No. 1059 Settee, 78" long, 30" deep. Pillow Back and  
Seat Cushion, covered in Morocco Leather. 100  
Springs in Seat Cushion.

No. 1123 Table, Top 32 x 54". Five Drawers.

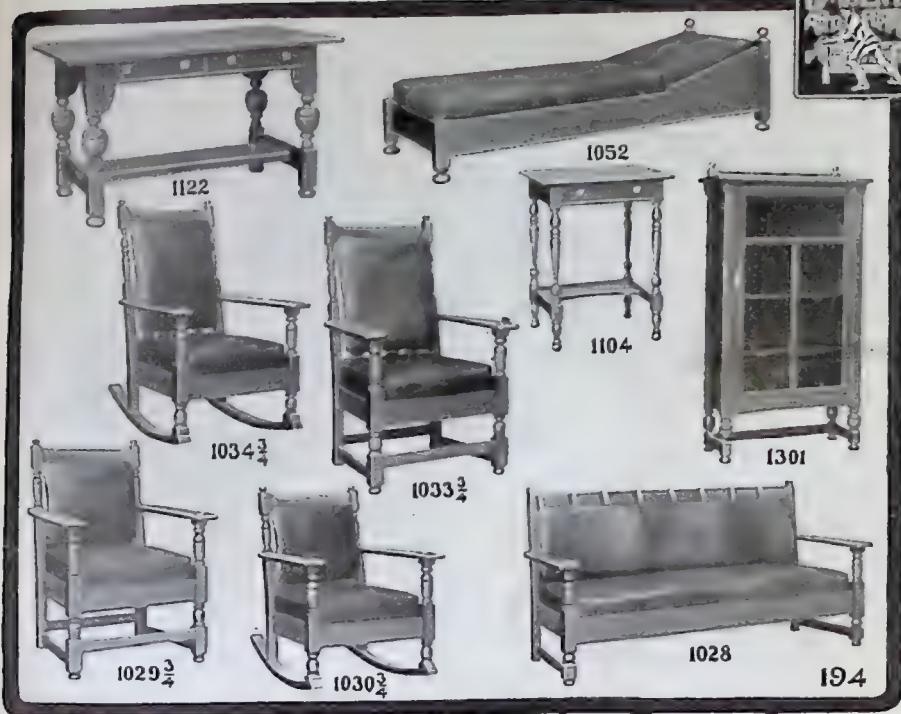
No. 1300 Magazine Rack, Base 11 x 28", 33" high.

No. 1302 Bookcase, 51" wide, 14" deep, 64" high.  
Adjustable Shelves.

No. 1700 Desk, 40" wide, 24" deep, 36" high.



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No. 1028 Settee, 74" long, 29" deep, Seat Cushion and Back Pad covered in Morocco Leather. 88 Springs in Seat Cushion.

No. 1029 $\frac{3}{4}$  Arm Chair, 27" wide, 26" deep, 38" high.

No. 1030 $\frac{3}{4}$  Arm Rocker to match No. 1029 $\frac{3}{4}$ .

No. 1033 $\frac{3}{4}$  Arm Chair, 27" wide, 28" deep, 45" high.

No. 1034 $\frac{3}{4}$  Arm Rocker to match No. 1033 $\frac{3}{4}$ .  
Seat Cushions and Back Pads covered in Morocco Leather. 32 Springs in each Seat Cushion.

No. 1052 Couch, 81" long, 31" wide. Morocco Leather Cushions with 140 Springs.

No. 1104 Table, Top 18 x 22". One Drawer.

No. 1122 Table, Top 28 x 48". Two Drawers.

No. 1301 Bookcase, 33" wide, 14" deep, 64" high.  
Adjustable Shelves.

THE HANDIWORK OF HOLLAND  
DUTCH ARTISTS AND CRAFTSMEN

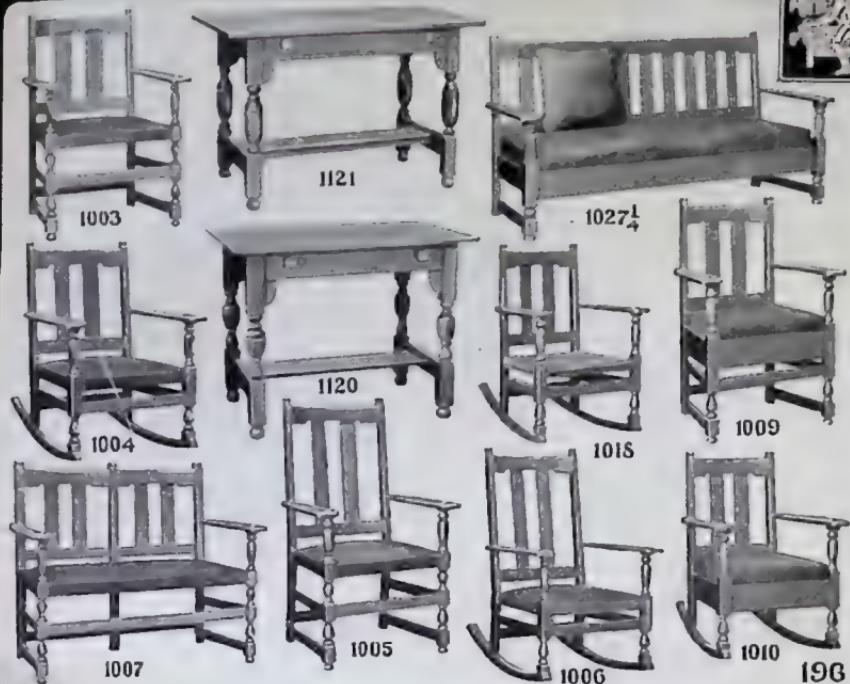




No. 1022 Sewing Rocker, 18" wide, 25" deep.  
No. 1023 Arm Chair, 26" wide, 25" deep, 38" high.  
Morocco Leather Pad Seat in both.  
No. 1024 Arm Rocker to match No. 1023.  
No. 1025 Arm Chair, 26" wide, 26" deep, 45" high.  
Spring Seat Upholstered in Morocco Leather.  
No. 1026 Arm Rocker to match No. 1025.  
No. 1029 Arm Chair, 27" wide, 26" deep, 38" high.  
Morocco Leather Seat Cushion with 32 springs.  
No. 1030 Arm Rocker to match No. 1029.  
No. 1033 Arm Chair, 27" wide, 28" deep, 45" high.  
Morocco Leather Seat Cushion with 32 Springs.  
No. 1034 Arm Rocker to match No. 1033.  
No. 1064 Arm Rocker, 25" wide, 28" deep. Saddle Seat.  
No. 1125 Table, Top 30x48". 3 Drawers.



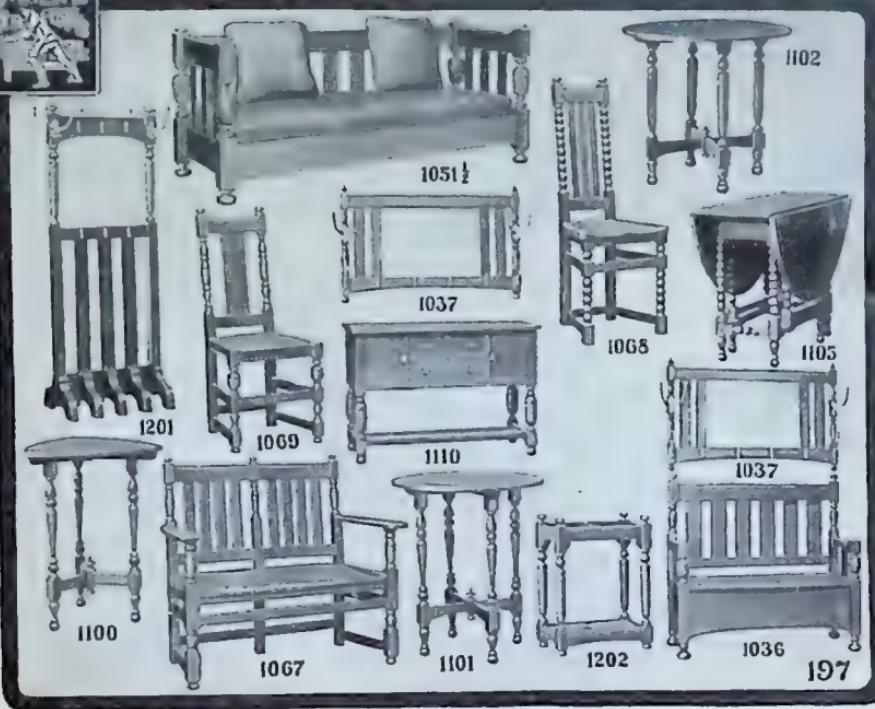
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No. 1003 Arm Chair, 25" wide, 21" deep, 37" high.  
No. 1004 Arm Rocker to match No. 1003.  
No. 1005 Arm Chair, 25" wide, 23" deep, 44" high.  
No. 1006 Arm Rocker to match No. 1005.  
No. 1007 Settee, 44" long, 22" deep. Morocco Leather Pad Seats in the above.  
No. 1009 Arm Chair, 24" wide, 21" deep. Morocco Leather Seat Cushion with 24 Springs.  
No. 1010 Arm Rocker to match No. 1009.  
No. 1018 Arm Rocker, 24" wide, 25" deep. Saddle Seat.  
No. 1027<sup>1/4</sup> Settee, 74" long, 29" deep. Seat Cushion and One Pillow covered in Morocco Leather. 88 Springs in Seat Cushion.  
No. 1120 Table, Top 24x36". One Drawer.  
No. 1121 Table, Top 26x42". One Drawer.

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No. 1036 Hall Bench, 42" long, 18" deep, 42" high.

No. 1037 Hall Glass. Plain French Mirror, 18 x 24".  
No. 1051 1/4" Sash, 71" long, 32" deep. Seat, Sash

No. 1051½ Settee, 74" long, 30" deep. Seat Cushion and Two Pillows covered in Morocco Leather. 110 Springs in Seat Cushion.

No. 1067 Settee 43" long, 24" deep. Saddle Seat.  
No. 1068 Hall Chair 17" wide, 18" deep, 48" high.

No. 1068 Hall Chair, 17" wide, 19" deep, 48" high.  
No. 1068 Hall or Back Chair, 18" wide, 20" deep, 44"

No. 1069 Hall or Desk Chair, 18" wide, 20" deep, 44" high. Marocco Leather Pad Seat.

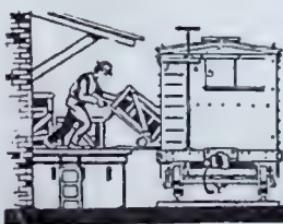
No. 1100 Stand. Triangular Top. 21 x

No. 1180 Stand, Triangular Top, 21 x 21", 30" high.  
No. 1181 Table, Top 24" in diameter.

No. 1101 Table, Top 24" in diameter.  
No. 1102 Table, Top 30" in diameter.

No. 1105 Drop Leaf Table, Oval Top, Open

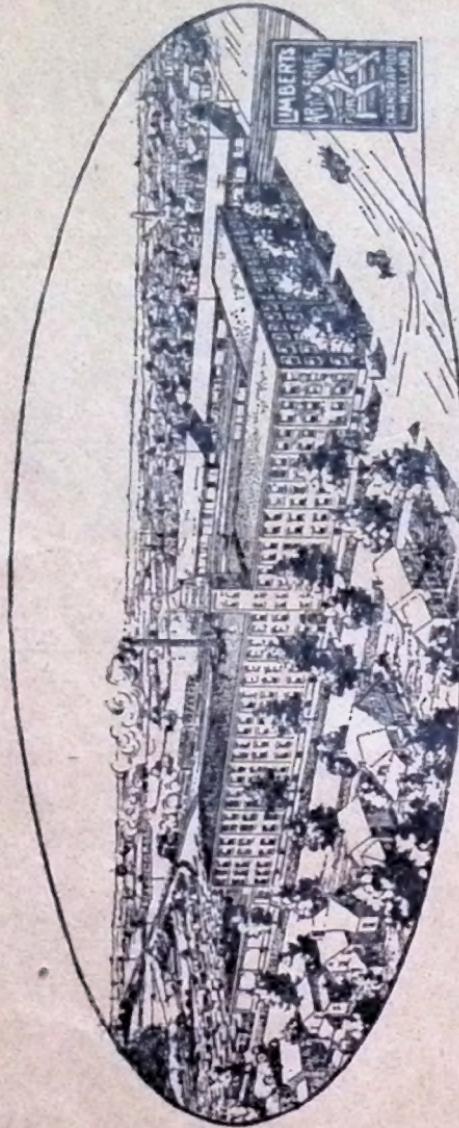
No. 1110 Hall Table, Top 42 x 18", 30" high.



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Charles P. Limbert Company  
Salesrooms first floor  
Blodgett Building  
Grand Rapids  
Michigan  
Since  
1889



Our new Factory, which is located in Holland, and contains the most modern facilities that can be utilized to improve the construction of our Holland Dutch Arts and Crafts furniture, and for the convenience and comfort of our Craftsmen.





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